

June 2021

The Record Collector

Volume 66 No. 2



Focus on

Emilio de Gogorza

75th anniversary special issue

Available with the June issue of *The Record Collector*
***The Record Collector* annual CD**

Volume 65 Singers (2020)

TRC 50

* indicates that we believe this to be the first-ever release or first time on CD

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Celebrating our 75th year of publication

The Record Collector

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A QUARTERLY JOURNAL OF RECORDED VOCAL ART

Editor: Larry Lustig

Assistant Editor: John T. Hughes

111, Longshots Close, Chelmsford, CM1 7DU, U.K.

Tel: + 44 (0)1245 441661

E-mail: larry.lustig@therecordcollector.org

Website: www.therecordcollector.org

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An exercise in masochism

The idea for this issue began when a reader sent me what was a download from a website. "There you are," he wrote, "a de Gogorza discography!" The file contained only his Victor recordings and was missing the detail that we expect. However, it provoked the thought that de Gogorza had never been featured in *The Record Collector*. The reason was obvious: his gargantuan discography. It would be a herculean task to undertake. It was also obvious that such a work would consume a whole issue.

However, a seed of thought had been sown. This beloved artist surely deserved his place. Our 75th anniversary was approaching: could we not devote a special issue to him during this celebratory year?

Two people helped embrace the idea. Robert Bunyard graciously undertook the biography and the expert discographer Jolyon Hudson agreed to my approach to compile a discography. Jolyon toiled until he'd reached 1902 but successive enquiries as to progress resulted only in groans. To give him a respite from his hard work I foolishly offered to continue his work.

It proved an ill-advised move. I soon understood the reason for those groans. The discography was immensely complex. Its sheer length was but one factor; the variables were another: his many pseudonyms (sometimes changing even during one recording session), the varying recording companies and formats, tracking different takes over months, sometimes years, the multiple versions of the same aria or song in one language, then another. It was an exercise in masochism.

Hundreds of headache-inducing, paracetamol-swallowing hours passed. However, eventually, the work was completed.

To our knowledge, this is the first time that de Gogorza's discography has been published. And yet, we have to accept that every published discography is but a seminal effort. As time progresses and our knowledge increases we may find still further data. Meanwhile, we present our best efforts, which we hope you will enjoy.

at the Lexington Avenue Opera House.⁴

He began to take part in artistic functions organised by wealthy New York women and made good progress with the help of Elsa (Elsie) Neumogen, the 22-year-old daughter of distinguished German entomologist Berthold Neumogen and his wife Rebecca (*née*-Livingstone). They married on 29 October 1896: she later recalled that period of their lives.

When I married de Gogorza, he was a young man and unknown, and I aided him in his career, practised his songs with him, attended to his business for him and by my labors and efforts largely contributed to his present standing in his profession and the making of his career.⁵

These social events brought him recognition, revenue, contact with other professional musicians and notices in local newspapers such as these:

Miss Amy Baker will give her annual recital this afternoon at Sherry's, Fifth Avenue. She will be assisted by Mlle. Alice Verlet, soprano of the Opéra Comique, Paris, and Emilio de Gogorza, barytone. ⁶

Miss Carlotta Desvignes gave a song recital at the Waldorf Hotel, New York City, on Monday, that called together not only music lovers, but so large a company that the event might almost be treated as a society function. Miss Desvignes was assisted by Emilio de Gogorza, baritone, and by Victor Harris, accompanist. ⁷

His fame quickly spread. Operatic contralto Mme. Stella Brazzi hired him for a concert at the Bellows Falls Opera House in Vermont:

Emilio de Gogorza, baritone, soon installed himself in the good graces of those present by his excellent work. His voice is of good timbre, very sympathetic in quality, and his rendering of the 'Prologue from *Pagliacci*' by Leoncavallo, fully merited the encore he received, and which he acknowledged with an artistic interpretation of the 'Toreador' from *Carmen*. In the cycle of songs allotted to him in the second part of the program this artist's ability was displayed to perfection. ⁸

Two months later, on 21 November 1897, he was on the stage of the Metropolitan Opera House (during a lull between seasons) with Marcella Sembrich for her last concert in New York. He contributed the Prologue from *Pagliacci* and Tchaikovsky's 'Don Juan's Serenade'.

His reputation, versatility and wide repertoire brought him assignments at many 'special occasions': probably his largest audience numbered 40,000 at the opening ceremony of the 1901 Pan-American Exposition at Buffalo, NY.

President Milburn read a series of congratulatory telegrams ... and Vice President J. Roosevelt was presented and vigorously cheered. He quieted auditors and Emilio de Gogorza sang the prologue from *I*

⁴ *The New York Dramatic Mirror*, 23 March, 1895

⁵ *San Francisco Call*, 13 March 1909

⁶ *New York Daily Tribune*, 26 April 1897

⁷ *New Statesman*, 6 April 1897

⁸ *The Morning Star*, Glens Falls, 20 September 1897

Pagliacci.⁹

Recording

The arrival of recording came at an ideal time for a talented young singer in New York. Emilio approached the industry with his usual commercial acumen and versatility. Initially, he used pseudonyms on his records so that he could earn money from several companies. Only when it became clear that the Victor Talking Machine Company was victorious, did his name appear on labels. He became indispensable to the Company.

It is to Emilio's powers of diplomatic persuasion that we owe a substantial portion of the pre-electric Victor catalogue, that galaxy of outstanding vocalists who, wary of what the results of having released recordings of their art for public sale would do to their reputations, needed the gentle reminder that a singing career is a sometime thing, whereas of appreciable emolument might well continue to be forthcoming long after the rose had faded away. Stubborn cases were dealt with thus; "It's not only your reputation I want to preserve; it's my own, let us make a duet for the Victor and if you go down, I'll be there with you." It always worked! ¹⁰

Within a few years Emilio was an artistic director of the company on a salary of \$6,000 a year.¹¹

De Gogorza and Eames

One of de Gogorza's 'recruits' for Victor was the Metropolitan Opera soprano Emma Eames, whom he coaxed into recording then assisted her in the studio. She invited him to join her and her husband, artist Julian Story, on her first concert tour of America. She had chosen thirty prominent venues for her concerts, some of which Emilio had not yet reached. A tour which brought him publicity, remuneration and comfortable travelling arrangements was irresistible.

Many very positive newspaper reviews of De Gogorza's appearances followed this pattern:

It would be difficult to conceive a more cordial welcome than that Sig. Emilio De Gorgoza is receiving. His brilliant barytone with its wonderful timbre and wide range, his splendid intelligence and delightful singing, are deservedly meeting with popular favor.¹²

On their return to New York, Eames and de Gogorza took part in a concert at the Baptist Temple Institute on 14 December 1905 then went their separate ways. Emma Eames appeared at the Metropolitan Opera House as Marguerite with Enrico Caruso as Faust; de Gogorza resumed his concerts programmes, including one with Bessie Abbott at the Military Hall, New York City on 17 March 1906.

⁹ *The Monroe County Mail*, 23 May 1901. This Exposition was the site of the assassination of President William McKinley on 6 September 1901.

¹⁰ Edward Hill (Mr Victrola), *The Record Changer*, August, 1949 issue.

¹¹ *New York Tribune*, 12 March 1909

¹² *The Minneapolis Journal*, 31 October 1905

His success during that tour with Emma Eames brought many invitations to return. In San Francisco he appeared in three concerts then, when the Los Angeles Symphony Orchestra opened its Season in Temple Auditorium on 20 November 1908, he was the soloist.

To a magnificent voice of dramatic quality Gogorza adds a beauty of diction and perfection of phrasing that are rare, and that give his work a distinct charm. Large factors in making good the claim advanced by his admirers that he is the greatest barytone on the concert platform today. The programme included the prologue to *I Pagliacci*, 'Vision fugitive' from Massenet's *Hérodiade*, 'Largo al Factotum' from *The Barber of Seville*, and the Toreador's song from *Carmen*.¹³

After a performance as Tosca at the Metropolitan Opera on 15 February 1909, Eames announced her immediate retirement. A few days later she joined de Gogorza for a concert at Carnegie Hall.

It was attended by a numerous audience and the air was vibrant with good feeling. Mme. Eames began the proceedings by singing a solo group ... the prima donna and Sr de Gogorza then sang 'Crudel perche' from Mozart's *Marriage of Figaro* to the manifest delight of the entire audience. Mr. de Gogorza followed with a number from Massenet's *Le Roi de Lahore* sung with such exquisite finish of art as to arouse the warmest enthusiasm. Both singers then presented songs.¹⁴

Eames had recently divorced her husband and for her next tour, "she was assisted by Emilio de Gogorza, baritone, and Mr. Harry C. Whittemore, pianist". It began on February 20 1909 at the National Theater, Washington, DC.

De Gogorza now came under pressure from Emma Eames to obtain a divorce and marry her but Elsa de Gogorza did not want a divorce, nor was she unfaithful. Since Emma insisted, "My relations with her husband have been purely artistic and professional", Elsa could not have divorced her husband even if she wished to do so: the only grounds for divorce was infidelity.

Newspapers added to the furore as legal and financial matters were aired in court. De Gogorza and Eames were harassed by the press, particularly in their, separate, rooms in hotels.

... At the suite of de Gogorza the noted barytone opened the door himself. "Are you very much affected because of your artistic temperament as claimed by your representative?" was asked, "Yes, I am much affected." was the reply. "Is your voice affected?" was then asked. "I don't know yet." was the answer. "It is said that you insist that the dragging of Mme. Eames's name into the suit by your wife is disgraceful, unjust, unfair and unwarranted." the reporter said. "It is all that and more." replied Gogorza.¹⁵

de Gogorza undertook a solo tour and on 6 December, 1910, he was in Los Angeles for a recital at the Simpson Auditorium: three days later, there was a concert with the Los Angeles Symphony Orchestra. Then, on 13 December,

¹³ *Los Angeles Herald*, 22 November 1908

¹⁴ *The New York Herald*, 14 February 1909

¹⁵ *The Sun*, Sunday, 14 March 1909

Eames publicly announced her forthcoming marriage to Emilio de Gogorza: he immediately returned to New York, cancelled all projected recitals and they each, separately, sailed to Europe. Seven months later this announcement appeared in many American newspapers.

PARIS, July 12 – The civil marriage of Mme. Emma Eames and Emilio de Gogorza was celebrated this morning at the *mairie* of the Eighth Arrondissement in the Rue Anjou. The ceremony was conducted in the strictest privacy.¹⁶

On his return to New York de Gogorza addressed eager members of the American Press in his usual laconic manner:

My first marriage was performed by Judge McAdam in City Hall and there was no church ceremony in connection with it as the Roman Catholic faith demands, and I made an application to the Church for permission to marry.¹⁷

The match met with his family's approval: "Emilio's mother presented her new daughter-in-law with a collection of rare old Spanish fans, and his sister-in-law sent yards of priceless point lace."¹⁸

The newly-weds went to Philadelphia to make records then began a concert tour. On 5 October 1911, they were in Seattle and the next stop was Tacoma (Washington), where it was reported: "The only reason two such famous people appear in one night is that they were recently married. Either would be a fine attraction alone."¹⁹

Having completed their tour, they took part in a New Year's Eve concert at the Hippodrome, New York:

The orchestra played an overture, Mr. de Gogorza sang an air from *Le Roi de Lahore*, and finally Mme. Eames appeared. ... Her voice, her method of singing songs and her appearance have all changed very little since she was last heard here.

Mr. de Gogorza's singing was generally delightful. He has a baritone voice of good range and a resonant quality, and he uses it artistically and sings with style. After the air from *Le Roi de Lahore*, he sang a Spanish song with great effect. Later he was heard in duets with Mme. Eames.²⁰

By September 1913, controversy surrounding the validity of their marriage had eased and the couple went to San Francisco where de Gogorza was scheduled to sing in three recitals. The first newspaper headline obviated any necessity to read further reviews: "de Gogorza Still Peerless Singer – Marvellous Vocalist Thrills Audience."²¹

¹⁶ Special Cable to *The New York Times*, 13 July 1911

¹⁷ *The New York Times*, 17 September 1911

¹⁸ *The Paterson Morning Call* 20 July 1911

¹⁹ *The Tacoma Times*, 16 October 1911

²⁰ *The New York Times*, Richard Aldrich, 1 January 1912

²¹ *The San Francisco Call*, 13 October 1913

The Concert Singer

During his career, de Gogorza sang in solo and joint recitals, concerts with piano and/or orchestra and/or chorus; operas and religious works. Although he did not appear in staged operas, his training with Agramonte was not wasted because he appeared in concert performances of opera. Notable examples included *Carmen* on 23 April 1906 at Syracuse as Escamillo, with Edward Johnson as Don José and Isabelle Bouton in the title role.²² During March 1908, he sang the title role in *Eugene Onegin* with the New York Symphony Society conducted by Walter Damrosch. In Salt Lake City, he was Rossini's *Figaro* and earned this review:

Emilio de Gogorza is among the male singers what Schumann-Heink is among the female stars. His magnetic personality, combined with individuality, makes his singing stand out so far in advance of his contemporaries that he fills a unique position in the concert world. Time and again have Mr de Gogorza's friends in the operatic world tried to persuade him to take up the operatic stage, but the young baritone – he is only 34 – cannot be persuaded to forsake the position he has made for himself in the concert field.²³

An outstanding feature of his solo recitals/concerts was the way in which he tailored each programme to suit the audience yet also placed his personal cachet upon it. For a traditional audience this was his approach in 1902:

M. de Gogorza is a favorite here. His voice, at once velvety and brilliant, has been trained in the best possible school and the singer is richly endowed with musical temperament. His programme number, the aria from Massenet's *The King of Lahore*, was followed by Figaro's song from *The Barber of Seville*, as encore. With such gifts at dramatic interpretation as were shown in these two arias, the wonder is that M. de Gogorza has not chosen grand opera as his field. But whether in concert or opera, he will always be a most delightful singer and an artist of the first rank. A group of songs displayed the fine diction of the barytone, who sang equally well in French, Italian, English and German.²⁴

For a sophisticated audience (including critics) he would produce a thought-provoking programme as here at the Mendelssohn Hall, New York in January 1909:

There was an audience whose numbers showed that there are many people in New York who know and admire Mr. Gogorza's singing. There were opportunity and reason for admiring it yesterday – for admiring the fine quality of his voice, the finish, length and intelligence of his phrasing, the musical intelligence and sincerity that he brought to his work. He commands a variety of style and expression that enables him to give a proper interpretation to a varied and contrasted program of songs, such as he presented at his recital yesterday.

Beginning with the older school, he sang with breadth Caldara's

²² *Syracuse Journal*, 23 April 1906

²³ *The Salt Lake Tribune*, 27 September 1908

²⁴ *Buffalo Express*, Tuesday Morning, 15 April 1902

Come raggio di sol, with delightful freshness and expressiveness Handel's *Where'er you walk*, and the rigorous air of Thoas, from Gluck's *Iphigénie en Tauride*. There were then modern songs by Schumann, Rückauf, Brahms, Hildach, Franck, Paladilhe and Widor. Three Spanish songs by Álvarez, a modern song composer much admired in Spain but much less known outside of her borders, Mr. Gogorza sang with especial fervor and conviction and with deep expression. They are interesting songs with a strong touch in each of Spanish national color. Mr. Gogorza also sang three American songs by Sidney Homer, Howard Brockway and Horatio Parker. His diction and pronunciation were certainly excellent in four of the five languages he used in singing – Italian, English, German, French and Spanish – and presumably were still more so in the fifth.²⁵

Moving forward to 1923, his programme for a musically aware audience in Washington DC, shows how de Gogorza retained the original concept of his recitals, a few old favourites and an expanded repertoire:

This Spanish-American's voice has a deep fullness in tone that suggests a bass-baritone, yet the notes of the upper registers seem just as rich as the lower tones. His enunciation is equally good in Spanish, English, French and German and he has the ability of subtly suggesting by small gestures and expression, as well as in his voice, the characteristics of each nationality as he sings. It is however, in his Spanish songs that he seems to allow himself absolute abandon to the provocative strains and rhythms. His final group of songs received enthusiastic applause and among his encores "La Paloma" and "Drink to Me Only With Thine Eyes" appeared to win the heartiest applause. The large audience was loath to go and sat on, even until the big man who was to remove the piano had slouched out upon the stage.

The French Canadian "Leetle Bateese" was so full of whimsical youth and the pathos of old age that the singer had to repeat it, as well as the Mexican "Noche Serena," a song of moonlight romance, "Clavelitos" and "Canto del Presidiario" also were popular.

The opening group of folk songs from the Basque province apparently was not as familiar to the audience generally as some of the other selections, but was very interesting. The Schumann group which followed offered fine international contrast, both in music and mood. Then, like a third side of a musical prism, followed the morbid and cynical Russian group.

In the fourth group Cyril Scott's "Song of Night" had a poetic beauty of words and music that were sketched with exquisite artistry by the singer, and Huhn's powerful "Invictus" showed, perhaps better than any other number, the immense volume and fine control of de Gogorza's voice.

The French group included Debussy's "Voici que le Printemps" and "Complainte de la Glu," by Chapuis. Other encores included Borodin's "Arabian Melodie" and Dodson's "Cargos." Miss Elizabeth Winslow

²⁵ Richard Aldridge *The New York Times*, 27 January 1909

was a sympathetic accompanist.²⁶

Broadcasting

The Victor Company was closely involved with broadcasting and de Gogorza was heard on the radio soon after it started: he usually sang material drawn from his 'popular' recitals.

The Victor presentation to be broadcast Thursday evening, will mark the radio debut of two world-famous artists in the musical world ... it will be of particular interest to the Brooklyn radio audience for the reason that Emilio De Gogorza was born here. This is his programme of the evening: "*Drink to me only with thine eyes*" (Ben Jonson), "*Faust - Dio possente*", "*Invictus*" (Henley-Huhn), "*Blue Bells of Scotland*" (old Scotch song), "*La Paloma*" (Yradier).²⁷

His popularity on radio soon matched that of his concerts and records and he used the medium imaginatively.

Music of Old Spain

Emilio de Gogorza is Guest Artist on Mobiloil Program: Musical numbers in which live the spirit of old Spain compose the Mobiloil Concert, which features as guest artist Emilio do Gogorza, Spanish baritone born in Brooklyn ... He is considered the dean of interpreters of Spanish music.²⁸

Teaching

de Gogorza was a director of the singing department of the Curtis Institute of Music from 1926 to 1940. Among his many students were John Brownlee, Ken Neate and Wilbur Evans – a well-known baritone in Broadway shows and in London's first production of *South Pacific*. de Gogorza continued to teach after he had retired from his formal position: his pupils then included composer Samuel Barber and music critic Max de Schauensee.

He and Emma Eames drifted apart in 1932 but they remained on good terms and shared an interest in teaching young singers. Leslie Frick was a well educated young mezzo-soprano who studied briefly with Eames but it was deemed that her voice was not strong enough for opera. She was referred to de Gogorza, who trained her as a concert singer.

One of the rare opportunities of the times to hear Emilio de Gogorza presented itself yesterday afternoon when, with mezzo-soprano Leslie Frick, he gave a song recital in the hall of the Junior League on East Seventy-first Street. The celebrated baritone, who has of late confined his activities to teaching, participated to the extent of a group of Spanish songs, generously supplemented, and duets from "*Favorita*" and "*Don Giovanni*," sung with Miss Frick.

Singing of such power, finish and control as his is a pathetic rarity in our concert halls today, and although he was inclined to indulge his

²⁶ *Evening star* (Washington, D.C.), 9 November 1923

²⁷ *The Brooklyn Standard Union*, Sunday, February 8 1925

²⁸ *The Bingham Press*, 19 March 1930

audience with emotional extravagance or bits of humorous vocal bravado, he quickened the feeling of regret that he should regard his concert days as over. There was something profoundly stirring in his projection of the Alvares "Canto del Presidiario" and it was again an experience to note his caress of phrase in "La Paloma" and his patter in "Clavelitos." Miss Frick sang opera airs, Lieder by Brahms and some Negro spirituals. She has yet to emerge completely from the student chrysalis, but she displayed an appreciation of style and the voice came to the ear as one rich in possibilities.²⁹

After a long battle with lung cancer, Emilio de Gogorza died on 10 May 1949. His death was widely reported because of his testamentary provisions. He bequeathed his estate "to my friend, Miss Leslie Frick, absolutely and forever." This was widely interpreted as an affront to his wife, the now elderly Emma Eames, who received only a statutory payment. de Gogorza had written this in the will: "My wife and I have lived separate for so many years that I feel that her share should become part of my residuary estate. That estate I bequeath to my friend Miss Leslie Frick, absolutely and forever."³⁰

Miss Frick had continued to see him not only as a pupil, but as a devoted friend. During three bouts of illness he suffered, she was his attentive nurse. Later, for four years, she also served as his secretary between her own appearances on the concert stage. She was still his friend when he died."³¹ Emilio's legacy was in gratitude to someone who cared for him.

His choice of career lost him the epitaphs that follow the death of a famous opera singer.

EMILIO DE GOGORZA DISCOGRAPHY

by Jolyon Hudson & Larry Lustig

Bettini cylinders, New York, 1897?

- 1 Madrigal (van Ormelingen/Chaminade)
- 2 L'amour captif (Maquet/Chaminade)
- 3 Alléluia d'amour (Plouvier/Faure)
- 4 Ninon (de Musset/Tosti)
- 5 Printemps dernier (Gille/Massenet)
- 6 Les rameaux (Bertrand/Faure)
- 7 Marquise! (Silvestre/Massenet)
- 8 *Pagliacci*: Si può? Si può (Prologo) (Leoncavallo)
- 9 *Carmen*: Votre toast (Chanson du Toréador) (Bizet)
- 10 Magic story (Helmund)
- 11 Goodbye (Whyte-Melville/Tosti)
- 12 Queen of my heart (Stephenson/Cellier)

²⁹ Oscar Thompson *New York Evening Post*, 14 December 1931

³⁰ *Buffalo Evening News*, 8 June 1949

³¹ *The American Weekly*, 2 July 1950

Edison Cylinders, New York, 1899 to 1900, 2 minute, brown wax

- | | | |
|----|--|----------------|
| 13 | <i>El Milagro de la Virgen: Flores purísimas</i> (Chapí) | |
| | 7268 | 10-1899 7268 |
| 14 | <i>El canto del presidiario</i> (de Olano/Álvarez) | |
| | 7300 | 10-1899 7300 |
| 15 | <i>La cocina</i> (Anton & Michelena) | |
| | 7301 | 10-1899 7301 |
| 16 | <i>La Gran Vía: Caballero de gracia</i> (González/Chueca & Valverde) | |
| | 7311 | 10-1899 7311 |
| 17 | <i>Dueña mia</i> (Lara) | |
| | 7312 | 10-1899 7312 |
| 18 | <i>Recuerdos de España, no. 6: Los ojos negros</i> (Blasco/Álvarez) | |
| | 7313 | 10-1899 7313 |
| 19 | <i>Schwanengesang: Ständchen</i> (Rellstab/Schubert) | |
| | 7343 | 10-1899 7343 |
| 20 | <i>Recuerdos de España, no. 5: El celoso</i> (Blasco/Álvarez) | |
| | 7344 | 10-1899 7344 |
| 21 | <i>La calesera</i> (words & music Yradier) | |
| | 7367 | 10-1899 7367 |
| 22 | <i>Sal a tu ventana</i> (Gregh?) | |
| | 7396 | 10-1899 7396 |
| 23 | <i>Himno nacional chilena</i> (Lillo/Carnicer) | |
| | 7412 | 1899/1900 7412 |
| 24 | <i>Recuerdos de Aragón</i> (Álvarez) | |
| | 7427 | 1899/1900 7427 |
| 25 | <i>Mi patria</i> (Álvarez) | |
| | 7430 | 1899/1900 7430 |
| 26 | <i>El jacque</i> (??) | |
| | 7431 | 1899/1900 7431 |
| 27 | <i>El café de Puerto Rico</i> (??) | |
| | 7441 | 1899/1900 7441 |
| 28 | <i>Los Hijos de la Habana: Á la luna</i> (Acosta/Zapata) | |
| | 4201 | 6-1900 4201 |
| 29 | <i>La Gran Vía: Tango de la menegilda</i> (Perez/Chueca & Valverde) | |
| | 4208 | 6-1900 4208 |
| 30 | <i>El Joven Telémaco: Me gustan todas</i> (Rogel) | |
| | 4212 | 6-1900 4212 |
| 31 | <i>La morena</i> (??) | |
| | 4214 | 6-1900 4214 |
| 32 | <i>Chansons Espagnoles: La Sevillana</i> (Yradier) | |
| | 4215 | 6-1900 4215 |

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33	Bolero de matadores (??)		
	4217	6-1900	4217
34	<i>Songs of the Pyrenees</i> , no. 4: Teresita mía (Trad./Nieto)		
	4218	6-1900	4218
35	<i>Songs of the Pyrenees</i> , no. 2: La boca de Pepita (trad.)		
	4219	6-1900	4219
36	Hasta mañana (??)		
	4220	6-1900	4220
37	Ay, Chiquita! (words & music Yradier)		
	4223	6-1900	4223
38	Canción de amor (Trad.)		
	4226	6-1900	4226
39	La golondrina (Berrios/Serradell)		
	4234	6-1900	4234
40	Quién te llamó (Petenera)		
	4237	6-1900	4237
41	<i>La Tempestad</i> : Ya el trueno apagado? (Chapí)		
	4245	6-1900	4245
42	Lola (??)		
	4253	6-1900	4253
43	<i>Los Hijos de la Habana</i> : Á la luna (Acosta/Zapata)		
	12000	8-1900	12000
44	<i>La Gran Vía</i> : Tango de la menegilda (Perez/Chueca & Valverde)		
	12001	8-1900	12001
45	<i>El Joven Telémaco</i> : Me gustan todas (Rogel)		
	12002	8-1900	12002
46	La morena (??)		
	12003	8-1900	12003
47	<i>Chansons Espagnoles</i> : La Sevillana (Yradier)		
	12004	8-1900	12004
48	Bolero de matadores (??)		
	12005	8-1900	12005
49	<i>Songs of the Pyrenees</i> , no. 4: Teresita mía (Trad./Nieto)		
	12006	8-1900	12006
50	<i>Songs of the Pyrenees</i> , no. 2: La boca de Pepita (trad.)		
	12007	8-1900	12007
51	Hasta mañana (??)		
	12008	8-1900	12008
52	Ay, Chiquita! (words & music Yradier)		
	12009	8-1900	12009
53	Canción de amor (Trad.)		
	12010	8-1900	12010

54	La golondrina (Berrios/Serradell)	
	12011	8-1900 12011
55	Quién te llamó (Petenera)	
	12012	8-1900 12012
56	<i>La Tempestad</i> : Ya el trueno apagado? (Chapí)	
	12013	8-1900 12013
57	Lola (??)	
	12014	8-1900 12014
58	<i>El Milagro de la Virgen</i> : Flores purísimas (Chapí)	
	12067	8-1900 12067
59	El canto del presidiario (de Olano/Álvarez)	
	12075	8-1900 12075
60	La cocina (Anton & Michelena)	
	12076	8-1900 12076
61	<i>La Gran Vía</i> : Caballero de gracia (González/Chueca & Valverde)	
	12077	8-1900 12077
62	Dueña mia (Lara)	
	12078	8-1900 12078
63	<i>Recuerdos de España</i> , no. 6: Los ojos negros (Blasco/Álvarez)	
	12079	8-1900 12079
64	<i>Recuerdos de España</i> , no. 9: Consejos (Blasco/Álvarez)	
	12080	8-1900 12080
65	<i>Schwanengesang</i> : Ständchen (Rellstab/Schubert)	
	12081	8-1900 12081
66	<i>Recuerdos de España</i> , no. 5: El celoso (Blasco/Álvarez)	
	12082	8-1900 12082
67	La calesera (words & music Yradier)	
	12083	8-1900 12083
68	Sal a tu ventana (Gregh?)	
	12087	8-1900 12087
69	Himno nacional chilena (Lillo/Carnicer)	
	12088	8-1900 12088
70	Recuerdos de Aragón (Álvarez)	
	12090	8-1900 12090
71	Mi patria (Álvarez)	
	12091	8-1900 12091
72	El jacque (??)	
	12092	8-1900 12092
73	El café de Puerto Rico (??)	
	12093	8-1900 12093

**Berliner, New York or Philadelphia, before June 1900, 7 inch (18 cm.),
as E. Francisco**

- | | | |
|----|---|------|
| 74 | Non è ver (Tagliafico/Mattei) | |
| | 0979 | 0979 |
| 75 | La Paloma (Yradier) | |
| | 0980 | 0980 |
| 76 | <i>La Gran Vía</i> : Caballero de gracia (González/Chueca & Valverde) | |
| | 0981 | 0981 |
| 77 | El café de Puerto Rico (??) (note 1) | |
| | 0982 | 0982 |
| 78 | <i>El Joven Telémaco</i> : Me gustan todas (Rogel) | |
| | 0983 | 0983 |
| 79 | <i>Los Hijos de la Habana</i> : Á la luna (Acosta/Zapata) (note 2) | |
| | 0984 | 0984 |

February 1900

- | | | |
|----|--|---------|
| 80 | La cocina (Anton & Michelena) | |
| | 01005 | 01005 |
| 81 | Serenade, Op. 15 (Cortada?) (note 3) | |
| | 01006 | 01006 |
| 82 | La golondrina (Berrios/Serradell) (exact date known: 24 February 1900) | |
| | 01007 | 01007 |
| 83 | Recuerdos de Aragón (Álvarez) (note 4) | |
| | 01008 | 01008 |
| 84 | Quién te llamó (Petenera) | |
| | 01009 | 01009 |
| 85 | <i>Il Trovatore</i> : Il balen del suo sorriso (Verdi) | |
| | 01010 | 01010 |
| 86 | <i>Faust</i> : Dio possente (Avant de quitter ces lieux) (Gounod) | |
| | 01011 | 01011 |
| 87 | <i>Faust</i> : Dio d'or (Le veau d'or) (Gounod) | |
| | 01012 | 01012 |
| 88 | [Unknown] (note 5) | |
| | 01013 | unknown |
| 89 | <i>Carmen</i> : Con voi ber (Votre toast) (Toreador song) (Bizet) | |
| | 01014 | 01014 |

March 1900

- | | | |
|----|--|-------|
| 90 | <i>Don Giovanni</i> : Deh, vieni alla finestra (Serenata) (Mozart) | |
| | 01119 | 01119 |
| 91 | <i>Pagliacci</i> : Si può? Si può (Prologo) (Leoncavallo) | |
| | 01120 | 01120 |

The Record Collector

- | | | |
|----|---|-------|
| 92 | <i>La Traviata: Di Provenza il mar</i> (Verdi) | |
| | 01121 | 01121 |
| 93 | <i>Mandolinata</i> (Paladilhe) | |
| | 01122 | 01122 |
| 94 | <i>Canción Nacional Chilena</i> (Lillo/Carnicer) | |
| | 01123 | 01123 |
| 95 | <i>Recuerdos de España</i> , no. 6: <i>Los ojos negros</i> (Blasco/Álvarez) | |
| | 01124 | 01124 |
| 96 | <i>Recuerdos de España</i> , no. 5: <i>El celoso</i> (Blasco/Álvarez) | |
| | 01125 | 01125 |
| 97 | <i>Linda mia</i> (Trad.) (note 6) | |
| | 01126 | 01126 |
| 98 | <i>Recuerdos de España</i> , no. 9: <i>Consejos</i> (Blasco/Álvarez) | |
| | 01127 | 01127 |

28 April 1900

- | | | |
|-----|---|-------|
| 99 | <i>The Holy City</i> (Weatherly/Adams) | |
| | 01266 | 01266 |
| 100 | <i>Calvary</i> (Vaughan/Rodney) | |
| | 01267 | 01267 |
| 101 | <i>The lost chord</i> (Proctor/Sullivan) | |
| | 01268 | 01268 |
| 102 | <i>Goodbye</i> (Whyte-Melville/Tosti) | |
| | 01269 | 01269 |
| 103 | <i>Love's old sweet song</i> (Bingham/Molloy) | |
| | 01270 | 01270 |
| 104 | <i>Les rameaux</i> (Bertrand/Faure) | |
| | 01271 | 01271 |
| 105 | <i>Madrigal</i> (van Ormelingen/Chaminade) (note 7) | |
| | 01272 | 01272 |
| 106 | <i>La Favorite: Léonore, viens, j'abandonne</i> (Donizetti) | |
| | 01273 | 01273 |
| 107 | <i>Ninon</i> (de Musset/Tosti) | |
| | 01274 | 01274 |
| 108 | <i>Cantique de Noël</i> (Cappeau/Adam) | |
| | 01275 | 01275 |

Leeds & Catlin Cylinders, 53 East 11th Street, New York, between 1899 and 1902, 2 minute, as 'Sr. Francisco'

- | | | |
|-----|--|-----|
| 109 | <i>La Paloma</i> (Yradier) | |
| | 806 | 806 |
| 110 | <i>Carmen: Con voi ber</i> (Votre toast) (Bizet) | |
| | 810 | 810 |

The Record Collector

- | | | |
|-----|--|--------------|
| 111 | <i>Faust: Dio possente (Avant de quitter ces lieux) (Gounod)</i> | |
| | 812 | 812 |
| 112 | Dormi pure (Scuderi) | |
| | 813 | 813 |
| 113 | The palms (Les rameaux) (Bertrand/Faure) | |
| | 814 | 814 |
| 114 | O holy night (Cappeau/Adam) | |
| | 815 | 815 |
| 115 | <i>Tannhäuser: To the evening star (O du, mein holder Abendstern)</i> | |
| | 816 | 816 (Wagner) |
| 116 | The Holy City (Weatherly/Adams) | |
| | 823 | 823 |
| 117 | Goodbye (Whyte-Melville/Tosti) | |
| | 824 | 824 |
| 118 | Queen of my heart (Stephenson/Cellier) | |
| | 825 | 825 |
| 119 | Drink to me only with thine eyes (Jonson/trad.) | |
| | 826 | 826 |
| 120 | The lost chord (Proctor/Sullivan) | |
| | 827 | 827 |
| 121 | <i>Robin Hood: Oh promise me (De Koven)</i> | |
| | 828 | 828 |
| 122 | At Parting (Peterson/Rogers) | |
| | 829 | 829 |
| 123 | Winter lullaby (De Koven) | |
| | 830 | 830 |
| 124 | A dream (Cory/Bartlett) | |
| | 834 | 834 |
| 125 | Love's old sweet song (Bingham/Molloy) | |
| | 835 | 835 |
| 126 | <i>Cavalleria Rusticana: Ave Maria (Mascagni)</i> | |
| | 836 | 836 |
| 127 | La vie (Nevin) | |
| | 837 | 837 |
| 128 | <i>Martha: Chi mi dirà (Lasst mich euch fragen) (Drinking song) (Flotow)</i> | |
| | 838 | 838 |
| 129 | The rosary (Rogers/Nevin) | |
| | 839 | 839 |
| 130 | Past and future (Weatherly/De Koven) | |
| | 840 | 840 |

The Record Collector

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|-----|---|-----|
| 131 | Love's sorrow (words & music H.R. Shelley) | |
| | 841 | 841 |
| 132 | Crucifixus (Hugo/Faure) | |
| | 842 | 842 |
| 133 | Dear heart (Bingham/Mattei) | |
| | 843 | 843 |
| 134 | Santa Lucia (trad./Cottrau) | |
| | 844 | 844 |
| 135 | <i>Robin Hood</i> : Brown October ale (Smith/De Koven) | |
| | 845 | 845 |
| 136 | Stars of the summer night (Longfellow/Booth?) | |
| | 846 | 846 |
| 137 | Rocked in the cradle of the deep (Willard/Knight) | |
| | 847 | 847 |
| 138 | <i>Il Barbiere di Siviglia</i> : Largo al factotum (Rossini) | |
| | 848 | 848 |
| 139 | Believe (Rosed) | |
| | 849 | 849 |
| 140 | If (Stockall/Tosti) | |
| | 850 | 850 |
| 141 | All through the night (Welsh trad.) | |
| | 851 | 851 |
| 142 | Spring (Weatherly/Tosti) | |
| | 852 | 852 |
| 143 | Ninon (de Musset/Tosti) | |
| | 853 | 853 |
| 144 | Marching along (Browning/M.V. White) | |
| | 854 | 854 |
| 145 | The arrow and the song (Longfellow/Balfe) | |
| | 855 | 855 |
| 146 | Open thy window (Grigh) | |
| | 858 | 858 |
| 147 | Husheen (Needham) | |
| | 859 | 859 |
| 148 | <i>Robin Hood</i> : The Armorer's song (Smith/De Koven) | |
| | 860 | 860 |
| 149 | <i>L'Africaine</i> : Hola matelots, le vent change! (Meyerbeer) | |
| | 861 | 861 |
| 150 | Marishka (Korborg) | |
| | 862 | 862 |
| 151 | Here's to the rose (Goodall/Krouse) | |
| | 863 | 863 |

The Record Collector

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|-----|---|-----|-----|
| 152 | Jesus of Nazareth (Jésus de Nazareth) (Gounod) | 864 | 864 |
| 153 | Thine eyes so blue and tender (Coursen/Lassen) | 865 | 865 |
| 154 | <i>Clari</i> : Home, sweet home (Payne/Bishop) | 867 | 867 |
| 155 | Danny Deever (Kipling/Damrosch) | 868 | 868 |
| 156 | Adieu, Marie (Weatherly/Adams) | 869 | 869 |
| 157 | Madrigal (Harris) | 870 | 870 |
| 158 | <i>Robin Hood</i> : Song of the turnkey (De Koven) | 871 | 871 |
| 159 | Hosanna! (Didiée/Granier) | 872 | 872 |
| 160 | <i>Stabat Mater</i> : Pro peccatis (Rossini) | 874 | 874 |
| 161 | Here's a health to King Charles (Scott/Boott) | 875 | 875 |
| 162 | Calvary (Vaughan/Rodney) | 876 | 876 |
| 163 | Calm as the night (Still wie die Nacht) (anon./Böhm) | 877 | 877 |
| 164 | La Marseillaise (words & music Rouget de Lisle) | 878 | 878 |
| 165 | Mignon (Peck/D'Hardelot) | 879 | 879 |
| 166 | Always (Horwitz/Bowers) | 880 | 880 |
| 167 | Answer (Robyn) | 881 | 881 |
| 168 | <i>Lalla Roukh</i> : I'll sing thee songs of Araby (Wills/Clay) | 882 | 882 |
| 169 | Beauty's eyes (Weatherly/Tosti) | 883 | 883 |
| 170 | Asthore (Bingham/Trotère) | 884 | 884 |
| 171 | Believe me if all those endearing young charms (Moore/Stephenson) | 885 | 885 |
| 172 | Bedouin love song (Taylor/Pinsuti) | 886 | 886 |

The Record Collector

173	Because (Horwitz/Bowers)	887	887
174	<i>Jocelyn</i> : Berceuse (Godard)	888	888
175	The clang of the forge (Vaughan/Rodney)	889	889
176	For all eternity (Herbert/Mascheroni)	890	890
177	Goodbye, sweetheart (Williams/Hatton)	891	891
178	<i>The Bohemian Girl</i> : The heart bowed down (Balfe)	892	892
179	If I but knew (W.G. Smith)	893	893
180	[Bonnie] Mary of Argyle (Nelson)	894	894
181	<i>Rigoletto</i> : ?? (Verdi)	895	895
182	Some day the truth you'll know (Leo E. Berliner)	896	896
183	To fair Sevilla (Dessauer)	897	897
184	Thy beaming eyes (Gardner/MacDowell)	898	898
185	Thy sentinel (Oxenford/Watson)	899	899
186	The violet (Mildenberg)	900	900
187	Wait (Bowers)	901	901
188	With you (Graham)	902	902
189	When I think of you (Bowers)	903	903
190	Why does azure? (Moore/Humphrey)	904	904
191	Ecstasy (H.H. Beach)	1012	1012
192	On a dead violet (Shelley/Booth)	1013	1013
193	Christmas song (??)	1040	1040

The Record Collector

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|-----|---|------|
| 194 | Heavenly dream (Manning/Leo E. Berliner) | |
| | 1041 | 1041 |
| 195 | <i>Nora</i> : The old turnkey (words & music White) | |
| | 1042 | 1042 |
| 196 | <i>Dinorah</i> : Aria (prob. Sei vendicata assai) (Meyerbeer) | |
| | 1054 | 1054 |
| 197 | Priceless love (Jordan) | |
| | 1055 | 1055 |
| 198 | We'll meet again (Francis) | |
| | 1056 | 1056 |
| 199 | On the road to Mandalay (Kipling/Speaks) | |
| | 1057 | 1057 |
| 200 | When thy sweet eyes I gaze upon (Schumann?) | |
| | 1058 | 1058 |
| 201 | <i>Il Trovatore</i> : The tempest of the heart (Il balen) (Verdi) | |
| | 1059 | 1059 |
| 202 | When thou art near me (Bingham/Lohr) | |
| | 1060 | 1060 |
| 203 | Does she ever think of me? (Thomas) | |
| | 1061 | 1061 |
| 204 | The old sexton (Benjamin/Russell) | |
| | 1062 | 1062 |
| 205 | My own Cecile (Stanislas & Fragon/Stanislas & Fragon) | |
| | 1063 | 1063 |
| 206 | The new born king (hymn) (Kreusch/L'Espoir) | |
| | 1064 | 1064 |
| 207 | Trilby (words & music Stuart) | |
| | 1065 | 1065 |
| 208 | Charity (Charité) (Faure) | |
| | 1066 | 1066 |
| 209 | Ave Maria (Gounod) | |
| | 1067 | 1067 |
| 210 | <i>La Traviata</i> : Di Provenza il mar (Verdi) | |
| | 1068 | 1068 |
| 211 | Just as the sun went down (words & music Udall?) | |
| | 1069 | 1069 |
| 212 | Le soir (Lamartine/Gounod) | |
| | 1070 | 1070 |
| 213 | Linda mia (??) | |
| | 1071 | 1071 |

The Record Collector

- | | | | |
|-----|---|------|------|
| 214 | <i>Pagliacci: Si può? Si può</i> (Prologo) (Leoncavallo) | 1072 | 1072 |
| 215 | <i>Cavalleria Rusticana: Siciliana</i> (?) (Mascagni) | 1073 | 1073 |
| 216 | <i>A barque at midnight</i> (Lambert?) | 1074 | 1074 |
| 217 | <i>Fourth mass: Benedictus</i> (C. H. Booth) (in Latin) | 1075 | 1075 |
| 218 | <i>Fourth mass: Benedictus</i> (C. H. Booth) (in English) | 1076 | 1076 |
| 219 | <i>On the road</i> (??) | 1078 | 1078 |
| 220 | <i>Adore and be still</i> (Le ciel a visité la terre) (de Ségur/Gounod) | 1079 | 1079 |
| 221 | <i>Because I love you, dear</i> (Stanton/Hawley) | 1080 | 1080 |
| 222 | <i>A madrigal</i> (van Ormelingen/Chaminade) | 1081 | 1081 |
| 223 | <i>Florodora: In the shade of the palm</i> (Stuart) | 1082 | 1082 |
| 224 | <i>If you were only mine</i> (??) | 1083 | 1083 |
| 225 | <i>For this</i> (De Koven) | 1084 | 1084 |
| 226 | <i>The midnight wind</i> (Motherwell/Wright) | 1085 | 1085 |
| 227 | <i>Remember yet</i> (??) | 1086 | 1086 |
| 228 | <i>Resurrection</i> (??) | 1087 | 1087 |
| 229 | <i>Heart of my heart</i> (C. H. Booth) | 1088 | 1088 |
| 230 | <i>Beyond the gates of paradise</i> (Neal/King) | 1089 | 1089 |
| 231 | <i>Love's rosary</i> (Buxton/Innella?) | 1090 | 1090 |
| 232 | <i>Nearer, my God, to Thee</i> (Adams/Flower?) | 1091 | 1091 |
| 233 | <i>Santa Maria</i> (??) | 1092 | 1092 |

Zonophone, Session 1, New York, before Oct. 1900, 7-in. (18 cm.), as Edward Franklin, with piano

- 234 The Holy City (Weatherly/Adams)
[Zo cat 7001]-[?](note 8) 7001
- 235 [Unknown]
[Zo cat 7002]-[?]
- 236 [Unknown]
[Zo cat 7003]-[?]
- 237 [Unknown]
[Zo cat 7004]-[?]
- 238 Love's sorrow (words & music Shelley)
[Zo cat 7005]-[?] 7005
- 239 *Robin Hood*: Oh promise me (De Koven)
[Zo cat 7006]-[?] 7006
- 240 The lost chord (Proctor/Sullivan)
[Zo cat 7007]-[?] 7007

Zonophone, Session 2, 7-in. (18 cm.), as Edward Franklin, with piano

- 241 All through the night (Welsh trad.)
[Zo cat J9068]-[?] J9068
- 242 The rosary (Rogers/Nevin)
[Zo cat J9069]-[?] J9069
- 243 The lost chord (Proctor/Sullivan)
[Zo cat J9070]-[?] J9070

Zonophone, Session 3, 7-in. (18 cm.), as Edward Franklin, with piano

- 244 The palms (Les rameaux) (Barker/Faure)
[Zo cat J9160]-[?] J9160
- 245 [Unknown]
[Zo cat J9161]-[?] unknown
- 246 The Holy City (Weatherly/Adams)
[Zo cat J9162]-[?] J9162
- 247 Calm as the night (Still wie die Nacht) (anon./Böhm)
[Zo cat J9163]-[?] J9163
- 248 [Unknown]
[Zo cat J9164]-[?] unknown
- 249 Always (Horwitz/Bowers)
[Zo cat J9165]-[?] J9165
- 250 Hosanna! (Didiée/Granier) (E)
[Zo cat J9166]-[?] J9166
- 251 *Robin Hood*: Brown October ale (De Koven)
[Zo cat J9167]-[?] J91678

The Record Collector

252 *Clari*: Home, sweet home (Bishop)
[Zo cat J9168]-[?] J9168

253 Calvary (Vaughan/Rodney)
[Zo cat J9169]-[?] J9169

Zonophone, Session 4, 7-in. (18 cm.), as Edward Franklin, with piano

254 Goodbye (Whyte-Melville/Tosti)
[Zo cat J9330]-[?] J9330

255 [Unknown]
[Zo cat J9331]-[?] unknown

256 Asthore (Bingham/Trotère)
[Zo cat J9332]-[?] J9332

257 [Bonnie] Mary of Argyle (Nelson) (note 11)
[Zo cat J9333]-[?] J9333 9333

Zonophone, before November 1900, 7-in. (18 cm.), as Edward Franklin, with piano

258 *Robin Hood*: The Armorer's song (Smith/De Koven)
[Zo cat J9367]-[?] J9367

259 Rocked in the cradle of the deep (Willard/Knight)
[Zo cat J9368]-[?] J9368

260 The clang of the forge (Vaughan/Rodney)
[Zo cat J9369]-[?] J9369

261 Beauty's eyes (Weatherly/Tosti)
[Zo cat J9370]-[?] J9370

262 Wait (Horwitz/Bowers)
[Zo cat J9371]-[?] J9371

263 For all eternity (Herbert/Mascheroni)
[Zo cat J9372]-[?] J9372

264 *The Bohemian Girl*: The heart bowed down (Balfe)
[Zo cat J9373]-[?] J9373

265 Anchored (Cowan/Watson)
[Zo cat J9374]-[?] J9374

266 O holy night (Cappeau/Adam)
[Zo cat J9375]-[?] J9375

Zonophone, before May 1901, with Zonophone Reed Orch. unless otherwise stated, as Carlos Francisco

267 *Carmen*: Toreador song (Votre toast) (Bizet) (E) (piano)
[Zo cat BB9509]-[?] BB9509 7-in.
[Zo cat BB9509]-[?] BB9509 9-in.

268 *Pagliacci*: Si può? Si può (Prologo) (Leoncavallo)
[Zo cat BB9510]-[?] BB9510 7-in.
[Zo cat BB9510]-[?] BB9510 9-in.

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269	The Holy City (Weatherly/Adams)		
	[Zo cat BB9511]-[?]	BB9511	7-in.
	[Zo cat BB9511]-[?]	BB9511	9-in.
270	Holy night (Cappeau/Adam)		
	[Zo cat BB9512]-[?]	BB9512	7-in.
	[Zo cat BB9512]-[?]	BB9512	9-in.
271	<i>Tannhäuser</i> : Evening star (O du, mein holder Abendstern) (Wagner)		
	[Zo cat BB9513]-[?]	BB9513	7-in.
	[Zo cat BB9513]-[?]	BB9513	9-in.
272	<i>Faust</i> : Dio possente (Avant de quitter ces lieux) (Gounod)		
	[Zo cat BB9514]-[?]	BB9514	7-in.
	[Zo cat BB9514]-[?]	BB9514	9-in.
273	<i>Clari</i> : Home, sweet home (Payne/Bishop)		
	[Zo cat BB9515]-[?]	BB9515	7-in.
	[Zo cat BB9515]-[?]	BB9515	9-in.
Duets with Rosalia Chalia (soprano), with piano			
274	Serenade Aragonaise (??)		
	[Zo cat 9561]-[?]	9561	7-in.
	[Zo cat 9561]-[?]	9561	9-in.
275	<i>Carmen</i> : Duet (Bizet)		
	[Zo cat 9562]-[?]	9562	7-in.
	[Zo cat 9562]-[?]	9562	9-in.
276	<i>Il Barbiere di Siviglia</i> : Dunque io son (Rossini)		
	[Zo cat 9563]-[?]	9563	7-in.
	[Zo cat 9563]-[?]	9563	9-in.
277	Crucifix (Hugo/Faure)		
	[Zo cat 9564]-[?]	9564	7-in.
	[Zo cat 9564]-[?]	9564	9-in.
278	Io vivo e t'amo (Campana?)		
	[Zo cat 9565]-[?]	9565	7-in.
	[Zo cat 9565]-[?]	9565	9-in.
279	<i>Don Giovanni</i> : Là ci darem la mano (Mozart)		
	[Zo cat 9566]-[?]	9566	7-in.
	[Zo cat 9566]-[?]	9566	9-in.
280	<i>Mignon</i> : Légères hirondelles (Thomas)		
	[Zo cat 9567]-[?]	9567	7-in.
	[Zo cat 9567]-[?]	9567	9-in.
281	<i>La Traviata</i> : Dite alla giovine (Verdi)		
	[Zo cat 9568]-[?]	9568	7-in.
	[Zo cat 9568]-[?]	9568	9-in.
As Edward Franklin, with piano			
282	<i>Robin Hood</i> : Oh promise me (De Koven)		
	[Zo cat J9736]-[?]	J9736	7-in.
	[Zo cat J9736]-[?]	J9736	9-in.

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|---|--|-------|---------------|-------|
| 283 | Answer (??) | | | |
| | [Zo cat J9737]-[?] | J9737 | | 7-in. |
| | [Zo cat J9737]-[?] | J9737 | | 9-in. |
| As Carlos Francisco, with piano | | | | |
| 284 | <i>Il Trovatore</i> : Il balen (Verdi) | | | |
| | [Zo cat J9739]-[?] | J9739 | | 7-in. |
| | [Zo cat J9739]-[?] | J9739 | | 9-in. |
| As Edward Franklin, with piano | | | | |
| 285 | Drink to me only with thine eyes (Jonson/trad.) | | | |
| | [Zo cat J9861]-[?] | J9861 | | 7-in. |
| | [Zo cat J9861]-[?] | J9861 | | 9-in. |
| 286 | Dear heart (Bingham/Mattei) | | | |
| | [Zo cat J9862]-[?] | J9862 | | 7-in. |
| | [Zo cat J9862]-[?] | J9862 | | 9-in. |
| 287 | Past and future (Weatherly/De Koven) | | | |
| | [Zo cat J9863]-[?] | J9863 | ca. 1900-1901 | 7-in. |
| | [Zo cat J9863]-[?] | J9863 | ca. 1900-1901 | 9-in. |
| As Edward Franklin, with piano | | | | |
| 288 | <i>Dorothy</i> : Queen of my heart (Stephenson/Cellier) | | | |
| | [Zo cat J9864]-[?] | J9864 | | 7-in. |
| | [Zo cat J9864]-[?] | J9864 | | 9-in. |
| 289 | Here's to the rose (Goodall/Krouse) | | | |
| | [Zo cat J9865]-[?] | J9865 | | 7-in. |
| | [Zo cat J9865]-[?] | J9865 | | 9-in. |
| Zonophone, before Oct. 1901, as Carlos Francisco, with piano | | | | |
| 290 | <i>Recuerdos de España</i> , no. 9: Consejos (Blasco/Álvarez) | | | |
| | [Zo cat 518]-[?] | 518 | | 9-in. |
| 291 | <i>Carmen</i> : Toreador song (Chanson du Toréador) (Bizet) (E) | | | |
| | [Zo cat 530]-[?] | 530 | | 9-in. |
| 292 | <i>Pagliacci</i> : Si può? Si può (Prologo) (Leoncavallo) | | | |
| | [Zo cat 531]-[?] | 531 | | 9-in. |
| 293 | <i>Il Barbiere di Siviglia</i> : Largo al factotum (Rossini) | | | |
| | [Zo cat 543]-[?] | 543 | | 9-in. |
| 294 | <i>Florodora</i> : In the shade of the palm (words & music Stuart) | | | |
| | [Zo cat 544]-[?] | 544 | | 9-in. |
| 295 | <i>Stabat Mater</i> : Pro peccatis (Rossini) | | | |
| | [Zo cat 545]-[?] | 545 | | 9-in. |
| 296 | Ave Maria (Gounod?) with Chalia | | | |
| | [Zo cat 576]-[?] | 576 | | 9-in. |
| 297 | La Paloma (Yradier) | | | |
| | [Zo cat 1524]-[?] | 1524 | | 7-in. |

The Record Collector

298	El Café de Puerto Rico (??) [Zo cat 1525]-[?]	1525	7-in.
299	<i>La Gran Vía</i> : Caballero de gracia (González/Chueca & Valverde) [Zo cat 1526]-[?]	1526	7-in.
300	La cocina (Anton & Michelena) [Zo cat 1527]-[?]	1527	7-in.
301	Bolero de matadores (??) [Zo cat 1528]-[?]	1528	7-in.
302	Linda mia (??) [Zo cat 1529]-[?]	1529	7-in.
303	La bayamesa (Cuban national anthem) (words & music Figueredo) [Zo cat 1530]-[?]	1530	7-in.
304	Serenata (Schubert?) [Zo cat 1531]-[?]	1531	7-in.
305	Non è ver (Tagliafico/Mattei) [Zo cat 1592]-[?]	1592	7-in.
306	<i>Dinorah</i> : Aria (Meyerbeer) [Zo cat 1593]-[?]	1593	7-in.
307	<i>Los Hijos de la Habana</i> : A la luna (Acosta/Zapata) [Zo cat 1594]-[?]	1594	7-in.
308	Himno nacional mexicano (Bocanegra/Nunó) [Zo cat 1595]-[?]	1595	7-in.
309	<i>La Traviata</i> : Di Provenza il mar (Verdi) [Zo cat 1596]-[?]	1596	7-in.
310	Sal a tu ventana (Gregh?) [Zo cat 1597]-[?]	1597	7-in.

Lambert Cylinders, Chicago, circa 1900-1904, 2-in. (5 cm.) diam.
as Carlos Francisco (note 9)

311	La Paloma (Yradier) [Unknown]	611
312	The lost chord (Proctor/Sullivan) [Unknown]	612
313	Wait (Horwitz/Bowers) [Unknown]	613
314	<i>The Bohemian Girl</i> : The heart bowed down (Balfe) [Unknown]	765
315	O holy night (Cappeau/Adam) (note 10) [Unknown]	771
316	La Marseillaise (words & music Rouget de Lisle) [Unknown]	776

Columbia Cylinders, New York, ca. 1901-1902

It would seem very plausible that de Gogorza made cylinders for Columbia. However, as the company dispensed with artist names in their cylinder catalogues between 1898 and 1906 it would be a hard task to make any meaningful listing. That said, it may be possible to construct an outline from de Gogorza's repertoire from this period.

Columbia Discs, New York, ca. 1901-Sept. 1902, as Edward Franklin, with piano

317	<i>The Bohemian Girl: The heart bowed down</i> (Balfe)			
	[Columbia Matrix] 2-[?]	Climax 2	Columbia 2	7-in.
	[Columbia Matrix] 2-[?]	Climax 2	Columbia 2	10-in.
318	<i>Dear heart</i> (Bingham/Mattei)			
	[Columbia Matrix] 3-[?]	Climax 3	Columbia 3	7-in.
	[Columbia Matrix] 3-[?]	Climax 3	Columbia 3	10-in.
319	<i>Wait</i> (Horwitz/Bowers)			
	[Columbia Matrix] 4-[?]	Climax 4	Columbia 4	7-in.
	[Columbia Matrix] 4-[?]	Climax 4	Columbia 4	10-in.
320	<i>The lost chord</i> (Proctor/Sullivan)			
	[Columbia Matrix] 5-[?]	Climax 5	Columbia 5, Oxford 5	7-in.
	[Columbia Matrix] 5-[?]	Climax 5	Columbia 5	10-in.
321	<i>La Marseillaise</i> (words & music Rouget de Lisle)			
	[Columbia Matrix] 8-[?]	Climax 8	Columbia 8	7-in.
	[Columbia Matrix] 8-[?]	Climax 8	Columbia 8	10-in.
322	<i>Pagliacci: Si può? Si può</i> (Prologo) (Leoncavallo)			
	[Columbia Matrix] 9-[?]	Climax 9	Columbia 9	7-in.
	[Columbia Matrix] 9-[?]	Climax 9	Columbia 9	10-in.
323	<i>Martha: Chi mi dirà</i> (Lasst mich euch fragen) (Drinking song) (Flotow)			
	[Columbia Matrix] 10-[?]	Climax 10	Columbia 10	7-in.
	[Columbia Matrix] 10-[?]	Climax 10	Columbia 10	10-in.
324	<i>Robin Hood: Oh promise me</i> (De Koven)			
	[Columbia Matrix] 42-[?]	Climax 42	Columbia 42	7-in.
	[Columbia Matrix] 42-[?]	Climax 42	Columbia 42	10-in.
325	<i>The clang of the forge</i> (Vaughan/Rodney)			
	[Columbia Matrix] 43-[?]	Climax 43	Columbia 43	7-in.
	[Columbia Matrix] 43-[?]	Climax 43	Columbia 43	10-in.
	(Climax 43 is announced by John Kaiser)			
326	<i>Clari: Home, sweet home</i> (Bishop)			
	[Columbia Matrix] 44-[?]	Climax 44	Columbia 44	7-in.
	[Columbia Matrix] 44-[?]	Climax 44	Columbia 44	10-in.
327	<i>Bonnie Mary of Argyle</i> (Nelson)			
	[Columbia Matrix] 45-[?]	Climax 45	Columbia 45	7-in.
	[Columbia Matrix] 45-[?]	Climax 45	Columbia 45	10-in.

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328	Always (Horwitz/Bowers) [Columbia Matrix] 46-[?] [Columbia Matrix] 46-[?]	Climax 46 Climax 46	Columbia 46 Columbia 46	7-in. 10-in.
329	<i>La Traviata</i> : Di Provenza il mar (Verdi) [Columbia Matrix] 47-[?] [Columbia Matrix] 47-[?]	Climax 47 Climax 47	Columbia 47 Columbia 47	7-in. 10-in.
330	Cantique de Noël (Cappeau/Adam) [Columbia Matrix] 50-[?] [Columbia Matrix] 50-[?]	Climax 50 Climax 50	Columbia 50 Columbia 50	7-in. 10-in.
331	Hosanna! (Didiée/Granier) (E) [Columbia Matrix] 51-[?] [Columbia Matrix] 51-[?]	Climax 51 Climax 51	Columbia 51 Columbia 51	7-in. 10-in.
332	<i>Robin Hood</i> : The Armorer's song (De Koven) [Columbia Matrix] 145-[?] [Columbia Matrix] 145-[?]	Climax 145 Climax 145	Columbia 145 Columbia 145	7-in. 10-in.
333	The Holy City (Weatherly/Adams) (note 12) [Columbia Matrix] 149-[?] [Columbia Matrix] 149-[?]	Climax 149 Climax 149	Columbia 149 Columbia 149	7-in. 10-in.
334	<i>Robin Hood</i> : Brown October ale (De Koven) [Columbia Matrix] 151-[?] [Columbia Matrix] 151-[?]	Climax 151 Climax 151	Columbia 151 Columbia 151	7-in. 10-in.
335	<i>Il Trovatore</i> : Il balen del suo sorriso (Verdi) [Columbia Matrix] 152-[?] [Columbia Matrix] 152-[?]	Climax 152 Climax 152	Columbia 152 Columbia 152	7-in. 10-in.
336	Non è ver (Tagliafico/Mattei) [Columbia Matrix] 154-[?] [Columbia Matrix] 154-[?]	Climax 154 Climax 154	Columbia 154 Columbia 154	7-in. 10-in.
337	<i>Faust</i> : Vous qui faites l'endormie (Serenade) (Gounod) [Columbia Matrix] 301-[?] [Columbia Matrix] 301-[?]	Climax 301 Climax 301	Columbia 301 Columbia 301	7-in. 10-in.
338	A dream (Cory/Bartlett) [Columbia Matrix] 302-[?] [Columbia Matrix] 302-[?]	Climax 302 Climax 302	Columbia 302 Columbia 302	7-in. 10-in.
339	The new-born king (Kreusch/L'Espoir) [Columbia Matrix] 303-[?] [Columbia Matrix] 303-[?]	Climax 303 Climax 303	Columbia 303 Columbia 303	7-in. 10-in.
340	<i>Jocelyn</i> : Berceuse (Godard) (E) [Columbia Matrix] 304-[?] [Columbia Matrix] 304-[?]	Climax 304 Climax 304	Columbia 304 Columbia 304	7-in. 10-in.
341	Crucifixus (Hugo/Faure) (E) [Columbia Matrix] 305-[?] [Columbia Matrix] 305-[?]	Climax 305 Climax 305	Columbia 305 Columbia 305	7-in. 10-in.

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|-----|--|------------|--------------|--------|
| 342 | Les rameaux (Bertrand/Faure) | | | |
| | [Columbia Matrix] 306-[?] | Climax 306 | Columbia 306 | 7-in. |
| | [Columbia Matrix] 306-[?] | Climax 306 | Columbia 306 | 10-in. |
| 343 | <i>Il Trovatore</i> : Il balen del suo sorriso (Verdi) | | | |
| | [Columbia Matrix] 307-[?] | Climax 307 | | 7-in. |
| | [Columbia Matrix] 307-[1] | Climax 307 | | 10-in. |
| 344 | La Paloma (Yradier) | | | |
| | [Columbia Matrix] 308-[?] | Climax 308 | Columbia 308 | 7-in. |
| | [Columbia Matrix] 308-[?] | Climax 308 | Columbia 308 | 10-in. |
| 345 | <i>Carmen</i> : Con voi ber (Votre toast) (Bizet) | | | |
| | [Columbia Matrix] 309-[?] | Climax 309 | Columbia 309 | 7-in. |
| | [Columbia Matrix] 309-[?] | Climax 309 | Columbia 309 | 10-in. |
| 346 | Hosanna! (Didiée/Granier) (E) (ca. Jan-Sept. 1902) | | | |
| | [Columbia Matrix] 657[a]-[?] | 657[a] | | 10-in. |

Victor, Camden, New Jersey

Pre-matrix A- = 7-in. (18 cm.); Pre-matrix B- = 10-in. (25 cm.)

23 July 1900, as Carlos Francisco

- | | | |
|-----|---|---------|
| 347 | La Paloma (Yradier) (note 13) | |
| | [Pre-matrix A-]171-1,-2 | A-171 |
| 348 | La golondrina (Danes/Serradell) | |
| | [Pre-matrix A-]172-1,-2 | unknown |
| 349 | <i>Martha</i> : Chi mi dirà (Lasst mich euch fragen) (Flotow) (note 14) | |
| | [Pre-matrix A-]173-1,-2 | unknown |
| 350 | Mandolinata (Paladilhe) (E) | |
| | [Pre-matrix A-]174-1,-2 | unknown |
| 351 | The Holy City (Adams) | |
| | [Pre-matrix A-]175-1,-2 | unknown |
| 352 | <i>Robin Hood</i> : Oh promise me (De Koven) | |
| | [Pre-matrix A-]176-1,-2 | unknown |

16 October 1900, as Carlos Francisco

- | | | |
|-----|---|-----------------|
| 353 | El café de Puerto Rico (?) | |
| | [Pre-matrix A-]416-1,-2 | A-416 |
| 354 | La cocina (Anton & Michelena) | |
| | [Pre-matrix A-]417-1,-2 | A-417 |
| 355 | <i>La Gran Vía</i> : Caballero de gracia (González/Chueca & Valverde) | |
| | [Pre-matrix A-]418-1,-2 | A-418 (note 15) |
| 356 | La bayamesa (Cuban National Anthem) (words & music Figueredo) | |
| | [Pre-matrix A-]419-1,-2 | A-419 |
| 357 | Sobre las olas (Rosas) | |
| | [Pre-matrix A-]420-1,-2 | A-420 |

- 358 Mi patria (Álvarez) (announced)
[Pre-matrix A-]421-1,-2 A-421
- 359 En tu ventana (Gregh?) (note 16)
[Pre-matrix A-]422-1,-2 A-422
- 360 La golondrina (Danes/Serradell)
[Pre-matrix A-]423-1,-2 A-423
- 361 Bolero de los matadores (?)
[Pre-matrix A-]424-1,-2 A-424
- 362 Quién te llamó (Paternera) [announced]
[Pre-matrix A-]425-1,-2 A-425

18 October 1900, as Carlos Francisco

- 363 Les rameaux (Bertrand/Faure)
[Pre-matrix A-]435-1,-2 unknown

19 October 1900, as Carlos Francisco

- 364 *Il Trovatore*: Il balen (Verdi)
[Pre-matrix A-]436-1,-2 A-436
- 365 *Faust*: Dio possente (Avant de quitter ces lieux) (Gounod)
[Pre-matrix A-]437-1,-2 A-437
- 366 *Don Giovanni*: Deh, vieni alla finestra (Mozart)
[Pre-matrix A-]438-1,-2 A-438
- 367 *La Traviata*: Di Provenza il mar (Verdi)
[Pre-matrix A-]439-1,-2 A-439
- 368 *Carmen*: Votre toast (Bizet)
[Pre-matrix A-]440-1,-2 A-440
- 369 *Pagliacci*: Si può? Si può (Leoncavallo)
[Pre-matrix A-]441-1,-2 A-441
- 370 Non è ver (Tagliafico/Mattei) (announced)
[Pre-matrix A-]442-1 A-442
[Pre-matrix A-]442-2 A-442 442
- 371 *Faust*: Dio dell'oro (Le veau d'or) (Gounod)
[Pre-matrix A-]443-1,-2 (A-443) not confirmed as issued
- 372 Mandolinata (Paladilhe)
[Pre-matrix A-]444-1,-2 Unknown

22 January 1901, as Carlos Francisco

- 373 La Paloma (Yradier) (note 17)
[Pre-matrix A-]171-3,-4 unknown
- 374 *Martha*: Chi mi dirà (Lasst mich euch fragen) (Flotow)
[Pre-matrix A-]173-3,-4 A-173
- 375 Les rameaux (Bertrand/Faure)
[Pre-matrix A-]435-3 A-435
- 376 Lola (??) (S) (note 18)
[Pre-matrix A-]625-1,-2 A-625

- 377 *La Marseillaise* (words & music Rouget de Lisle)
[Pre-matrix A-]626-1 unknown
- 378 *Carmen: Votre toast* (Bizet)
[Pre-matrix A-]627-1 A-627
- 379 *Carmen: Votre toast* (Bizet) (announced in French)
[Pre-matrix B-]627-M-1 627
[Pre-matrix B-]627-M-2 627
- 380 *Martha: Chi mi dirà* (Lasst mich euch fragen) (Flotow)
[Pre-matrix B-]3051-A1 3051
- 381 *La Paloma* (Yradier)
[Pre-matrix B-]3052-1 3052
- 382 *Recuerdos de España*, no. 9: *Consejos* (Blasco/Álvarez)
[Pre-matrix B-]3053-1 3053
- 383 *La Marseillaise* (words & music Rouget de Lisle)
[Pre-matrix B-]3054-1 3054
- 384 *Carmen: Votre toast* (Bizet)
[Pre-matrix B-]3055-1,-2 3055 5008 (note 19)
- 385 *Il Barbiere di Siviglia: Largo al factotum* (Rossini)
[Pre-matrix B-]3056-1 3056
- 386 *The lost chord* (Proctor/Sullivan) (with organ)
[Pre-matrix B-]3057-1,-2 3057
- 387 *Les rameaux* (Bertrand/Faure)
[Pre-matrix B-]3058-1 3058
- 12 April 1901**, as Carlos Francisco
- 388 *Mi patria* (Álvarez) (note 20)
[Pre-matrix A-]421-x
- 389 *Canción Nacional Chilena* (Chilean national anthem) (Lillo/Carnicer)
[Pre-matrix A-]730-1 A-730
[Pre-matrix B-]730-M-1 730
- 390 *La bayamesa* (Cuban national anthem) (titled *Song of the guarachas* on
this issue) (words & music Figueredo) (announced)
[Pre-matrix A-]731-1 A-731
[Pre-matrix B-]731-M-1 731
- 391 *Cádiz: El tango de los negritos* (de Burgos/Chueca & Valverde)
[Pre-matrix A-]732-1 A-732
[Pre-matrix B-]732-M-1 732
- 392 *El canto del presidiario* (de Olano/Álvarez)
[Pre-matrix A-]733-1 A-733
[Pre-matrix B-]733-M-1 733 (note 21)
- 393 *Himno Portuguès* (= the pre-1910 Portuguese national anthem, the *Hino da Carta*) (??) (P) (note 22)
[Pre-matrix A-]734-1,-2 A-734
[Pre-matrix B-]734-M-1 734

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- 394 *Recuerdos de España*, no. 5: El celoso (Blasco/Álvarez)
 [Pre-matrix A-]735-1 A-735
 [Pre-matrix B-]735-M-1 735
- 395 *C. de L.: Una góndola fué mi cuna* (Nieto) (note 23)
 [Pre-matrix A-]736-1 A-736
 [Pre-matrix B-]736-M-1 736 (note 24)
- 396 *El Milagro de la Virgen: Flores purísimas* (Chapí)
 [Pre-matrix A-]737-1 A-737
- 397 *Recuerdos de España*, no 6: Los ojos negros (Blasco/Álvarez)
 [Pre-matrix A-]738-1 Unknown 'Experimental'
 [Pre-matrix A-]738-1 [a] (A-738) (assigned but unknown)
 [Pre-matrix A-]738-M-1 738
- 398 Himno Portugués (??) (P)
 [Pre-matrix B-]3265-1 3265
- 399 Canción Nacional Chilena (Lillo/Carnicer)
 [Pre-matrix B-]3266-1 3266
- 400 La bayamesa (Cuban national anthem) (words & music Figueredo)
 [Pre-matrix B-]3267-1 3267
- 401 Cádiz: El tango de los negritos (de Burgos/Chueca & Valverde)
 [Pre-matrix B-]3268-1 3268
- 402 El canto del presidiario (de Olano/Álvarez)
 [Pre-matrix B-]3269-1 3269
- 403 *Recuerdos de España*, no. 5: El celoso (Blasco/Álvarez)
 [Pre-matrix B-]3270-1 3270
- 404 *C. de L.: Una góndola fué mi cuna* (Nieto)
 [Pre-matrix B-]3271-1 3271
- 405 *El Milagro de la Virgen: Flores purísimas* (Chapí) (note 25)
 [Pre-matrix B-]3272-1 737 3272
- 406 *Recuerdos de España*, no 6: Los ojos negros (Blasco/Álvarez)
 [Pre-matrix B-]3273-1 3273
- 6 May 1901**, as Carlos Francisco (CF) & Herbert Goddard (HG) announced
- 407 Always (Horwitz/Bowers) (HG)
 [Pre-matrix A-]779-1 A-779 Berliner (Canada) 682
- 408 *Florodora: In the shade of the palm* (Stuart) (HG)
 [Pre-matrix A-]780-1 A-780 Berliner (Canada) 225
- 409 The clang of the forge (Vaughan/Rodney) (HG) (piano)
 [Pre-matrix A-]781-1 A-781 Berliner (Canada) 681
- 410 Dear heart (Bingham/Mattei) (HG) (note 26)
 [Pre-matrix A-]782-1 A-782 Berliner (Canada) 679
- 411 Dear heart (Bingham/Mattei) (HG) (note 27)
 [Pre-matrix B-]782-M-1 782

- 412 *The Bohemian Girl*: The heart bowed down (Balfe) (HG) (note 28)
[Pre-matrix A-]783-1 A-783
- 413 Goodbye, sweetheart (Williams/Hatton) (HG) (note 29)
[Pre-matrix A-]784-1 A-784 Berliner (Canada) 680
- 414 Himno nacional de México (Bocanegra/Nunó) (CF) (note 30)
[Pre-matrix A-]785-1 A-785
- 415 Himno nacional de México (Bocanegra/Nunó) (CF)
[Pre-matrix B-]785-M-1 B-785
- 416 Always (Horwitz/Bowers) (HG)
[Pre-matrix B-]3323-1 3323
- 417 *Florodora*: In the shade of the palm (Stuart) (HG)
[Pre-matrix B-]3324-1 3324 780
- 418 The clang of the forge (Vaughan/Rodney) (HG)
[Pre-matrix B-]3325-1 3325
- 419 Beauty's eyes (Weatherly/Tosti) (HG)
[Pre-matrix B-]3326-1 3326
[Pre-matrix B-]3326-2 3326 2-2819
- 420 Dear heart (Bingham/Mattei) (HG)
[Pre-matrix B-]3327-1 3327
- 421 *The Bohemian Girl*: The heart bowed down (Balfe) (HG) (note 31)
[Pre-matrix B-]3328-1 3328 783
- 422 Goodbye, sweetheart (Williams/Hatton) (HG) (note 32)
[Pre-matrix B-]3329-1 unknown
- 423 For all eternity (Herbert/Mascheroni) (HG)
[Pre-matrix B-]3330-1,-2 3330
- 424 Goodbye (Whyte-Melville/Tosti) (HG)
[Pre-matrix B-]3331-1 3331
- 425 Himno nacional de México (Bocanegra/Nunó) (CF)
[Pre-matrix B-]3332-1 3332
- 24 May 1901**, as Carlos Francisco (CF) & Herbert Goddard (HG)
- 426 *La Gran Vía*: Caballero de gracia (González/Chueca & Valverde) (CF)
[Pre-matrix B-]3393-1 3393
- 427 *La Tempestad*: Ya el trueno apagado (Chapí) (CF)
[Pre-matrix B-]3394-1 3394
- 428 Sobre las olas (Rosas) (CF)
[Pre-matrix B-]3395-1 unknown
- 429 Past and future (Weatherly/De Koven) (HG)
[Pre-matrix B-]3396-1,-2 3396
- 430 The Holy City (Weatherly/Adams) (HG)
[Pre-matrix B-]3397-1,-2 3397 Berliner (Canada) 5364 (note 33)
- 431 Asthore (Bingham/Trotère) (HG)
[Pre-matrix B-]3398-1,-2 3398

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- 432 Love's sorrow (words & music H.R. Shelley) (HG)
 [Pre-matrix B-]3399-1 3399
 [Pre-matrix B-]3399-2 3399 4017
- 433 *Don Giovanni*: Là ci darem la mano (Mozart) (CF) w. Rosalia Chalia (sop)
 [Pre-matrix B-]3401-1,-2 3401
- 434 *Il Barbiere di Siviglia*: Dunque io son (Rossini) (CF) w. Chalia
 [Pre-matrix B-]3402-1,-2 unknown
- 435 Serenata Aragonesa (??) (S) (CF) w. Chalia
 [Pre-matrix B-]3403-1,-2 3403
- 436 Io vivo e t'amo (I live and love thee) (Campana) (CF) w. Chalia
 [Pre-matrix B-]3404-1,-2 3404
- 437 Crucifix (Vous qui pleurez ...) (Hugo/Faure) (CF) w. Chalia
 [Pre-matrix B-]3405-1 unknown
- 438 *Carmen*: Si tu m'aimes, Carmen (Bizet) (CF) w. Chalia
 [Pre-matrix B-]3406-1 3406
 [The final three matrices of this session are solos by Rosalia Chalia]

11 February 1902, as Carlos Francisco (CF) & Herbert Goddard (HG)

- 439 La Paloma (Yradier) (CF)
 [Pre-matrix B-]171-M-1,-M-2 171
- 440 Wait (Horwitz/Bowers) (HG) (note 34)
 [Pre-matrix A-]1247-1 1217 Berliner (Canada) 195
 [Pre-matrix A-]1247-2 1217 Berliner (Canada) 195
- 441 Wait (Horwitz/Bowers) (HG) (note 35)
 [Pre-matrix B-]1247-M-1,-M-2 1247
- 442 *Lalla Roukh*: I'll sing thee songs of Araby (Wills/Clay) (HG) (note 36)
 [Pre-matrix A-]1248-1 1248
 [Pre-matrix A-]1248-2 1248
- 443 *Lalla Roukh*: I'll sing thee songs of Araby (Wills/Clay) (HG) (note 37)
 [Pre-matrix B-]1248-M-1,-M-2 1248
- 444 A dream (Cory/Bartlett) (HG)
 [Pre-matrix A-]1249-1,-2 1249 Berliner (Canada) 417
 [Pre-matrix B-]1249-M-1,-M-2 1249

24 February 1902, as Herbert Goddard

- 445 Stars of the summer night (Longfellow/Woodbury)
 [Pre-matrix A-]1282-1,-2 unknown
 [Pre-matrix B-]1282-M-1, M-2 unknown
- 446 O holy night (Cappeau/Adam) (note 38)
 [Pre-matrix A-]1283-1,-2 unknown
- 447 O holy night (Cappeau/Adam) (note 39)
 [Pre-matrix B-]1283-M-1, M-2 unknown
- 448 Answer (Robyn)
 [Pre-matrix A-]1284-1,-2 1284
 [Pre-matrix B-]1284-M-1, M-2 1284

- 449 Thine eyes so blue and tender (Coursen/Lassen)
 [Pre-matrix A-]1285-1,-2 unknown
 [Pre-matrix B-]1285-M-1, M-2 unknown
- 450 The Holy City (Adams)
 [Pre-matrix B-]3397-3 (note 40) Berliner (Canada) 5364
- 19 March 1902, all as Herbert Goddard**
- 451 Violets (Fane/Wright)
 [Pre-matrix A-]1332-1,-2 1332 Berliner (Canada) 194
 [Pre-matrix B-]1332-M-1, M-2 1332
- 452 *Schwanengesang*: Ständchen (Rellstab/Schubert)
 [Pre-matrix A-]1333-1,-2 1333 Berliner (Canada) 816
- 453 *Schwanengesang*: Serenade (Rellstab/Ständchen) (Schubert) (E)
 [Pre-matrix B-]1333-M-1, M-2 1333 Berliner (Canada) 5494
- 454 Charity (Charité) (Faure) (E)
 [Pre-matrix A-]1334-1,-2 1334
 [Pre-matrix B-]1334-M-1, M-2 1334
- 455 Here's to the rose (Goodall/Krouse)
 [Pre-matrix A-]1335-1,-2 1335
 [Pre-matrix B-]1335-M-1, M-2 1335
- 456 Because I love you, dear (Stanton/Hawley)
 [Pre-matrix A-]1336-1,-2 1336 Berliner (Canada) 30
 [Pre-matrix B-]1336-M-1, M-2 1336
- 20 March 1902, with orch., as Carlos Francisco, except item 463**
- 457 Because I love you, dear (Stanton/Hawley) (HG)
 [Pre-matrix B-]1336-M-3, M-4 unknown
- 458 *Los Hijos de la Habana*: Á la luna (Acosta/Zapata)
 [Pre-matrix A-]1337-1,-2 1337
 [Pre-matrix B-]1337-M-1, M-2 1337
- 459 Canción de amor (Trad.) (note 41)
 [Pre-matrix A-]1338-1,-2 1338
- 460 Canción de amor (Trad.) (note 42)
 [Pre-matrix B-]1338-M-1, M-2 1338
- 461 *Chansons Espagnoles*: La Sevillana (Yradier)
 [Pre-matrix A-]1339-1,-2 1339
 [Pre-matrix B-]1339-M-1, M-2 1339
- 462 *Songs of the Pyrenees*, no. 4: Teresita mía (Trad./Nieto?) (note 43)
 [Pre-matrix A-]1340-1,-2 1340
- 463 *Songs of the Pyrenees*, no. 4: Teresita mía (Trad./Nieto?) (note 44)
 [Pre-matrix B-]1340-M-1, M-2 1340
- 464 Linda mia (Trad.) (note 45)
 [Pre-matrix A-]1341-1,-2 1341

- 465 Linda mía (Trad.) (note 46)
[Pre-matrix B-]1341-M-1, M-2 1341
- 24 March 1902**, with orch., as Herbert Goddard
- 466 Wait (Horwitz/Bowers)
[Pre-matrix A-]1247-3,-4 unknown
[Pre-matrix B-]1247-M-3, M-4 1247
- 467 *Lalla Roukh*: I'll sing thee songs of Araby (Wills/Clay) (note 47)
[Pre-matrix A-]1248-3,-4 1248
- 468 *Lalla Roukh*: I'll sing thee songs of Araby (Wills/Clay) (note 48)
[Pre-matrix B-]1248-M-3, M-4 1248
- 469 A dream (Cory/Bartlett)
[Pre-matrix A-]1249-3,-4 1249
[Pre-matrix B-]1249-M-3, M-4 1249
- 470 Stars of the summer night (Longfellow/Woodbury)
[Pre-matrix A-]1282-3,-4 1282
[Pre-matrix B-]1282-M-3, M-4 1282
- 471 O holy night (Cappeau/Adam) (note 49)
[Pre-matrix A-]1283-3,-4 (1283)
- 472 O holy night (Cappeau/Adam) (note 50)
[Pre-matrix B-]1283-M-3, M-4 (1283)
- 25 March 1902**, with orch., as Carlos Francisco, except where stated
- 473 Sobre las olas (Rosas)
[Pre-matrix A-]420-3,-4 unknown
- 474 O holy night (Cappeau/Adam) (note 51) (HG)
[Pre-matrix A-]1283-5 (1283)
- 475 O holy night (Cappeau/Adam) (note 52) (HG)
[Pre-matrix B-]1283-M-5 (1283)
- 476 *La Sonnambula*: Vi ravviso, o luoghi ameni (Bellini)
[Pre-matrix A-]1342-1,-2 1342
[Pre-matrix B-]1342-M-1, M-2 1342
- 477 Dormi pure (Scuderi)
[Pre-matrix A-]1343-1,-2 1343
[Pre-matrix B-]1343-M-1, M-2 1343
- 478 *La Favorita*: Vien, Leonora (Donizetti)
[Pre-matrix A-]1344-1,-2 1344
[Pre-matrix B-]1344-M-1, M-2 1344
- 479 Santa Lucia (Trad./Cottrau)
[Pre-matrix A-]1345-1,-2 1345
- 480 Santa Lucia (Trad./Cottrau)
[Pre-matrix B-]1345-M-1, M-2 1345
- 481 *Pagliacci*: Si può? Si può (Prologo) (begins Un nido?) (Leoncavallo)
[Pre-matrix A-]1346-1,-2 1346

- 482 *Pagliacci*: Un nido di memorie (Leoncavallo)
[Pre-matrix B-]1346-M-1, **M-2** 1346
- 31 March 1902, Philadelphia**, with orch., as Herbert Goddard
- 483 Dear heart (Bingham/Mattei)
[Pre-matrix B-]782-**M-10** 782
- 484 *The Bohemian Girl*: The heart bowed down (Balfe)
[Pre-matrix A-]783-**8** 783 Berliner (Canada) 707
- 20 May 1902**, with orch., as Monsieur Fernand
- 485 Élégie (Gallet/Massenet)
[Pre-matrix A-]1397-1,-**2** 1397 Berliner (Canada) 795
[Pre-matrix B-]1397-**M-1**, M-2 1397
- 486 *Joconde*: Dans un délire extrême (Isouard)
[Pre-matrix A-]1398-1,-**2** 1398 Berliner (Canada) 798
[Pre-matrix B-]1398-**M-1**, M-2 1398
- 487 Bonjour Suzon (Faure) (note 53)
[Pre-matrix A-]1399-1,-**2** 1399 Berliner (Canada) 797
- 488 Bonjour Suzon (Faure) (note 54)
[Pre-matrix B-]1399-M-1, **M-2** 1399
- 489 *Faust*: Le veau d'or est toujours debout (Gounod)
[Pre-matrix A-]1400-1,-**2** 1400
[Pre-matrix B-]1400-**M-1**, **M-2** 1400
- 490 À Colombine – Sérénade d'Arlequin (Gallet/Massenet)
[Pre-matrix A-]1401-1,-**2** 1401
[Pre-matrix B-]1401-M-1, **M-2** 1401 (announced in French)
- 21 May 1902**, with orch., as Monsieur Fernand
- 491 *Jocelyn*: Cachés dans cet asile (Berceuse) (Goddard)
[Pre-matrix A-]1402-1,-**2** 1402 Berliner (Canada) 799
[Pre-matrix B-]1402-M-1, **M-2** 1402
- 492 *Le Roi de Lahore*: Promesse de mon avenir (Massenet) (announced)
[Pre-matrix A-]1403-1,-**2** 1403 Berliner (Canada) 794
- 493 *Le Roi de Lahore*: Promesse de mon avenir (Massenet)
[Pre-matrix B-]1403-**M-1**, M-2 1403
- 494 Le crucifix (Hugo/Faure)
[Pre-matrix A-]1404-1,-**2** 1404 Berliner (Canada) 802
[Pre-matrix B-]1404-M-1, **M-2** 1404
- 495 Plaisir d'amour (de Florian/Martini)
[Pre-matrix A-]1405-1,-**2** 1405
- 496 Plaisir d'amour (de Florian/Martini)
[Pre-matrix B-]1405-**M-1**, M-2 1405
- 497 À toi (Paul Lebrun?) (note 55)
[Pre-matrix A-]1406-1,-**2** 1406 Berliner (Canada) 800

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498 *À toi* (Paul Lebrun?)

[Pre-matrix B-]1406-M-1, M-2 1406

25 June 1902, with Sousa's Band, cond.: Arthur Pryor, as Carlos Francisco

499 *Pagliacci*: Si può? Si può (Prologo) (Leoncavallo)

[Pre-matrix B-]1452-M-1, M-2 unknown (note 56)

[Pre-matrix B-]1452-M-3 unknown (note 57)

[Pre-matrix B-]1452-M-4, M-5 1452 52715

500 *Carmen*: Votre toast (Chanson du Toréador) (Bizet)

[Pre-matrix B-]1453-M-1 1453 52720

[Pre-matrix B-]1453-M-2, M-3 unknown

[Pre-matrix B-]1453-M-4 1453

24 July 1902, with orch., as Herbert Goddard, except where stated

501 *Always* (Horwitz/Bowers) (with piano)

[Pre-matrix A-]779-2,-3 unknown

[Pre-matrix B-]779-M-1, M-2 779

502 *Florodora*: In the shade of the palm (words & music Stuart)

[Pre-matrix A-]780-2,-3 780

[Pre-matrix B-]780-M-1, M-2 780

503 *The clang of the forge* (Vaughan/Rodney) (with piano)

[Pre-matrix A-]781-V-2, V-3 781

[Pre-matrix B-]781-M-1, M-2 781

504 *Santa Lucia* (Trad./Cottrau) (CF)

[Pre-matrix A-]1345-3,-4 1345

505 *The resurrection* (H.R. Shelley) (with piano) (announced)

[Pre-matrix A-]1502-1,-2 1502 Berliner (Canada) 424

[Pre-matrix B-]1502-M-1, M-2 1502

506 *Love's sorrow* (words & music Shelley)

[Pre-matrix B-]3399-3,-4 unknown

July or later 1902 (note 64), with orch., as Carlos Francisco

[Pre-matrix C-] = 12-in. (30 cm.)

507 *Il Barbiere di Siviglia*: Largo al factotum (Rossini)

[Pre-matrix C-]31066-[1] 31066

508 *Pagliacci*: Si può? Si può (Prologo) (Leoncavallo)

[Pre-matrix C-]31067-[1] 31067

8 October 1902, with orch., as Herbert Goddard (HG), Carlos Francisco (CF)

509 *Florodora*: In the shade of the palm (words & music Stuart) (HG)

[Pre-matrix B-]780-M-3 780

510 *The clang of the forge* (Vaughan/Rodney) (HG) (with piano)

[Pre-matrix A-]781-V-4 unknown

[Pre-matrix B-]781-M-3 unknown

511 *Faust*: Dio possente (Avant de quitter ces lieux) (Gounod) (CF)

[Pre-matrix A-]437-3,-4 437

[Pre-matrix B-]437-M-1, M-2 437

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- 512 *Faust*: Dio possente (Avant de quitter ces lieux) (Gounod) (CF)
B-417-1 unknown
- 513 *Faust*: Dio dell'oro (Le veau d'or) (Gounod) (CF)
[Pre-matrix A-]443-3 unknown
[Pre-matrix B-]443-M-1 443
- 514 *Florodora*: In the shade of the palm (words & music Stuart) (HG)
[Pre-matrix A-]780-3[a] unknown
- 515 *Florodora*: In the shade of the palm (words & music Stuart) (HG)
[Pre-matrix B-]780-M-3 780
- 516 The clang of the forge (Vaughan/Rodney) (with piano) (HG)
[Pre-matrix A-]781-V-4 unknown
[Pre-matrix B-]781-M-3 unknown
- 517 The arrow and the song (Longfellow/Balfe) (HG)
[Pre-matrix A-]1666-1,-2 1666
[Pre-matrix B-]1666-M-1, M-2 1666
- 518 *The Fortune Teller*: Gypsy love song (Victor Herbert) (HG)
[Pre-matrix A-]1667-1,-2 1667
[Pre-matrix B-]1667-M-1, M-2 1667

End of 1902, with orch., as Emilio de Gogorza (note 58)

- 519 *Pagliacci*: Si può? Si può (Prologo) (Leoncavallo)
[Pre-matrix C-]31079-[1] 31079

Lambert Cylinders, Chicago, circa 1903-1904, 5-in. (12.7 cm.) diam.
as Emilio de Gogorza (note 59)

- 520 The palms (Barker/Faure)
[Unknown] 5104
- 521 The lost chord (Proctor/Sullivan)
[Unknown] 5105
- 522 Goodbye (Whyte-Melville/Tosti)
[Unknown] 5106
- 523 *The Bohemian Girl*: The heart bowed down (Balfe)
[Unknown] 5107
- 524 A dream (Cory/Bartlett)
[Unknown] 5108

Victor, Philadelphia

5 January 1903, with orch., as Carlos Francisco (CF) or Herbert Goddard (HG)

- 525 *Martha*: Chi mi dirà (Lasst mich euch fragen) (Flotow) (CF)
[Pre-matrix B-]173-M-1, M-2, M-3 173
- 526 Les rameaux (Bertrand/Faure) (CF)
[Pre-matrix B-]435-M-1,-M-2 unknown
- 527 *Carmen*: Votre toast (Bizet) (CF) (announced)
[Pre-matrix B-]627-M-3, M-4 627

- 528 The arrow and the song (Longfellow/Balfe) (HG)
 [Pre-matrix A-]1666-3,-4 unknown
 [Pre-matrix B-]1666-M-3, M-4 unknown
- 529 Calm as the night, Op. 326 (Cooper/Böhm) (HG)
 [Pre-matrix A-]1849-1,-2 unknown
 [Pre-matrix B-]1849-M-1, M-2 1849
- 530 La Marseillaise (words & music Rouget de Lisle) (CF)
 [Pre-matrix A-]1850-1,-2 unknown
- 531 Asthore (Henry Trotère) (HG)
 [Pre-matrix B-]3398-3,-4 3398
- 6 January 1903**, with orch., as Herbert Goddard
- 532 Violets (Fane/Wright)
 [Pre-matrix A-]1332-3,-4 unknown
 [Pre-matrix B-]1332-M-3, M-4 1332 5006 Berliner (Canada)
 2-2905
- 533 *The Fortune Teller*: Gypsy love song (Victor Herbert) (note 60)
 [Pre-matrix A-]1667-3,-4 unknown
- 534 *The Fortune Teller*: Gypsy love song (Victor Herbert) (note 61)
 [Pre-matrix A-]1667-M-3, M-4 unknown
- 535 Calm as the night, Op. 326 (Cooper/Böhm)
 [Pre-matrix A-]1849-3,-4 unknown
 [Pre-matrix B-]1849-M-3, M-4 unknown
- 536 For all eternity (Herbert/Mascheroni) (with piano) (notes 62/63)
 [Pre-matrix A-]1851-1,-2,-3,-4 1851
- 537 For all eternity (Herbert/Mascheroni) (with piano) (note 64)
 [Pre-matrix B-]1851-M-1, M-2 unknown
 [Pre-matrix B-]1851-M-3 1851 2-2842 [?] (note 65)
 [Pre-matrix B-]1851-M-4 1851
- 538 Goodbye (Addio) (Whyte-Melville/Tosti) (note 66)
 [Pre-matrix A-]1852-1,-2 1852
- 539 Goodbye (Whyte-Melville/Tosti) (note 67)
 [Pre-matrix B-]1852-M-1, M-2 unknown
 [Pre-matrix B-]1852-M-3, M-4 1852 (note 68)
- 540 The Holy City (Weatherly/Adams)
 [Pre-matrix A-]1853-1,-2 1853
- 541 The Holy City (Weatherly/Adams) (note 69)
 [Pre-matrix B-]1853-M-1, M-2 unknown
 [Pre-matrix B-]1853-M-3 1853
 [Pre-matrix B-]1853-M-4 1853 2-2880
- 9 February 1903 or 26 May 1903, Philadelphia?**, as Carlos Francisco,
 with piano.
- 542 The lost chord (Proctor/Sullivan)
 C-68 [Old Series]-1 31078
 C-68 [Old Series]-? 31078

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543 *Il Barbiere di Siviglia*: Largo al factotum (Rossini)
C-188 [Old Series]-1 31066

544 *Pagliacci*: Un nido di memorie (Leoncavallo)
C-189 [Old Series]-1 31067 31079
C-189 [Old Series]-? 31067
(30167 from take 1 as CF; 31079 as E de G)

11 February 1903, with orch., as Herbert Goddard, except where stated

545 Goodbye, sweetheart (Williams/Hatton) (note 70)
[Pre-matrix A-]784-5 784

546 Goodbye, sweetheart (Williams/Hatton) (note 71)
[Pre-matrix B-]784-M-1 784

547 Calm as the night, Op. 326 (Cooper/Böhm)
[Pre-matrix A-]1849-5,-6 unknown
[Pre-matrix B-]1849-M-5, M-6 unknown

548 *Dorothy*: Queen of my heart (Cellier)
[Pre-matrix A-]1961-1,-2 1961

549 *Dorothy*: Queen of my heart (Cellier)
[Pre-matrix B-]1961-M-1, M-2, M-3, M-4, M-5, M-6 unknown

550 Hosanna! (Didiée/Granier)
[Pre-matrix A-]1962-1 1962
[Pre-matrix B-]1962-M-1 1962

551 The lost chord (Proctor/Sullivan) (with organ) (CF)
[Pre-matrix A-]1963-1 unknown

552 *Il Barbiere di Siviglia*: Largo al factotum (Rossini) (CF)
[Pre-matrix B-]3056-M-1, M-2 unknown

31 March 1903, with orch., as Herbert Goddard

553 *Lalla Roukh*: I'll sing thee songs of Araby (Wills/Clay) (note 72)
[Pre-matrix A-]1248-8 1248

554 *Lalla Roukh*: I'll sing thee songs of Araby (Wills/Clay) (note 73)
[Pre-matrix B-]1248-M-8 unknown

555 Calm as the night, Op. 326 (Cooper/Böhm)
[Pre-matrix A-]1849-7 unknown
[Pre-matrix B-]1849-M-7 unknown

556 *The Prince of Pilsen*: Heidelberg (Pixley/Luders)
[Pre-matrix A-]2127-1 unknown
[Pre-matrix B-]2127-M-1 unknown

1 April 1903, with orch., as Herbert Goddard

557 Calm as the night, Op. 326 (Cooper/Á)
[Pre-matrix A-]1849-8,-9 unknown
[Pre-matrix B-]1849-M-8, M-9 unknown

8 June 1903, as Herbert Goddard, except where stated, with piano
Matrix A- = 7-in.; Matrix B- = 10-in.; Matrix C- = 12-in. (and from here on)

- 558 National hymn of Argentine Republic (López y Planes/Perera) (CF)
A-60-1,-2 2385 (note 74)
- 559 National hymn of Argentine Republic (López y Planes/Perera) (CF)
B-60-1,-2 2385 (note 75)
- 560 Drink to me only with thine eyes (Jonson/trad.)
A-61-1 unknown
B-61-1 unknown
- 561 Beauty's eyes (Weatherly/Tosti)
A-62-1 unknown
B-62-1 3326
- 562 Past and future (Weatherly/De Koven) (note 76)
A-63-1 2386 2483
- 563 Past and future (Weatherly/De Koven) (note 77)
B-63-1 2386 2483
- 564 *Il Barbiere di Siviglia*: Largo al factotum (Rossini)
B-69-1,-2,-3,-4,-5,-6,-7 3056 4001

8 June 1903, Philadelphia? as Carlos Francisco, with piano

- 565 Himno nacional de México (Bocanegra/Nunó)
[Pre-matrix A-]785-6 785
[Pre-matrix A-]785-M-6 785
- 566 Goodbye, sweetheart (Williams/Hatton)
[Pre-matrix A-]784-6 unknown
- 567 The lost chord (Proctor/Sullivan) (with organ)
[Pre-matrix A-]1963-2,-3 1963
- 568 *Il Barbiere di Siviglia*: Largo al factotum (Rossini)
[Pre-matrix B-]3056-M-5 3056 52687

9 June 1903, Philadelphia? as Carlos Francisco, with piano

- 569 Goodbye, sweetheart (Williams/Hatton)
[Pre-matrix A-]784-V-1,-V-2 unknown

10 June 1903, Philadelphia? as Carlos Francisco, with piano

- 570 The lost chord (Proctor/Sullivan) (with organ)
[Pre-matrix A-]1963-V1[a] 1963 Berliner (Canada) 1004
[Pre-matrix A-]1963-V-2 to V-9 not known if actual takes

30 July 1903, Philadelphia? with piano, as Herbert Goddard

- 571 Dear heart (Bingham/Mattei)
[Pre-matrix A-]782-M-10[a] 782
- 572 Calm as the night, Op. 326 (Cooper/Böhm)
[Pre-matrix B-]1849-10 unknown
[Pre-matrix B-]1849 M-10, M-11 1849

- 590 *Cádiz: El tango de los negritos* (de Burgos/Chueca & Valverde) (CF)
 B-977-1 732 3268

1 March 1904, Philadelphia?, as Carlos Francisco (CF) or Herbert Goddard (HG), with orch.

- 591 *La Paloma* (Yradier) (CF)
 B-1059-1,-2 171 2702 16065 3-2098
 C-1059-1 31346

- 592 *Always* (Horwitz/Bowers) (HG)
 B-1060-1,-2 2703

11 March 1904, Philadelphia?, as Carlos Francisco (CF) or Herbert Goddard (HG), with orch.

- 593 *For all eternity* (Herbert/Mascheroni) (HG)
 B-1104-1,-2 unknown

- 594 *Carmen: Votre toast* (Chanson du Toréador) (Bizet) (CF)
 B-1105-1,-2 4074 62361

- 595 *Martha: Chi mi dirà* (Lasst mich euch fragen) (Flotow) (CF)
 B-1106-1,-2 2708 16812 3-2099
 62647 64051

17 March 1904, Philadelphia?, as Carlos Francisco, with orch.

- 596 *Martha: Chi mi dirà* (Lasst mich euch fragen) (Flotow) (note 79)
 C-1106-1,-2 unknown

7 June 1904, Philadelphia?, as Carlos Francisco (CF), Herbert Goddard (HG) or Emilio de Gogorza (E de G)

- 597 *La bayamesa* (Cuban national anthem) (words & music Figueredo) (CF)
 A-971-2 419

- 598 *Pagliacci: Si può? Si può* (Prologo) (Leoncavallo) (E de G) (note 80)
 B-1430-A-1,-2 2822

- 599 *Pagliacci: Un nido di memorie* (Prologo) (Leoncavallo) (E de G)
 B-1430-B-1,-2 2823

- 600 *La cocina* (Anton & Michelena) (CF)
 A-1431-1 417

- 601 *El café de Puerto Rico* (??) (CF)
 A-1432-1 416

- 602 *La Gran Vía: Caballero de gracia* (González/Chueca & Valverde) (CF)
 A-1433-1 418

- 603 *Non è ver* (Tagliafico/Mattei) (CF)
 A-1434-1 442

- 604 *Bolero des matadores* (??) (CF)
 A-1435-1 424

- 605 *A dream* (Cory/Bartlett) (HG)
 B-1436-1 1249

- 606 *Florodora*: In the shade of the palm (words & music Stuart) (HG)
A-1437-1 unknown
- 9 June 1904, Philadelphia?**, as Carlos Francisco (CF), Monsieur Fernand (MF) or Herbert Goddard (HG), with piano
- 607 *Quién te llamó* (Petenera) (CF)
A-1450-1 unknown
- 608 *La golondrina* (Danes/Serradell) (CF)
A-1451-1 unknown
- 609 *Plaisir d'amour* (de Florian/Martini) (CF)
B-1452-1 unknown
- 610 *La Sonnambula*: Vi ravviso, o luoghi ameni (Bellini) (CF)
B-1453-1 1342
- 611 *Il Barbiere di Siviglia*: Largo al factotum (Rossini) (CF)
A-1454-1 unknown
- 612 *Joconde*: Dans un délire extrême (Isouard) (MF)
B-1455-1 1398
- 613 *Dormi pure* (Scuderi) (CF)
B-1456-1 1343 62595
- 614 *La Favorita*: Vien, Leonora (Donizetti) (CF)
B-1457-1 1344
- 615 *Violets* (Fane/Wright) (HG)
A-1458-1 unknown
B-1458-1 unknown
- 616 *Hosanna!* (Didiée/Granier) (E) (HG)
A-1459-1 1962
B-1459-1 1962
- 617 *The arrow and the song* (Longfellow/Balfe) (HG)
A-1460-1 unknown
B-1460-1 1666 (issue uncertain)
- 618 *The Holy City* (Weatherly/Adams) (HG)
A-1461-1 1853
B-1461-1 1853
- 619 *Les rameaux* (Bertrand/Faure) (CF)
B-1462-1 unknown
- 620 *Resurrection* (Shelley) (HG)
A-1463-1 unknown
B-1463-1 1502
- 621 *The Bohemian Girl*: The heart bowed down (Balfe) (HG)
A-1464-1,-2 783
B-1464-1,-2 783 16064

10 June 1904, Philadelphia?, as Carlos Francisco (CF), Herbert Goddard (HG) or Emilio de Gogorza (E de G), with piano

- 622 The clang of the forge (Vaughan/Rodney) (HG)
B-968-1 781
- 623 *Recuerdos de España*, no. 9: Consejos (Blasco/Álvarez) (CF)
B-972-2 2999
- 624 Beauty's eyes (Weatherly/Tosti) (E de G)
B-974-2 2870
- 625 *Cádiz*: El tango de los negritos (de Burgos/Chueca & Valverde) (CF)
B-977-2 732
- 626 *Florodora*: In the shade of the palm (words & music Stuart) (HG)
B-1437-1 780
- 627 Plaisir d'amour (de Florian/Martini) (CF)
B-1452-2 unknown
- 628 *Il Barbiere di Siviglia*: Largo al factotum (Rossini) (CF)
A-1454-2 unknown
- 629 Dear heart (Bingham/Mattei) (HG)
A-1470-1 782
B-1470-1 782
- 630 For all eternity (Herbert/Mascheroni) (HG)
A-1471-1 unknown
B-1471-1 unknown/published?
- 631 Goodbye (Whyte-Melville/Tosti) (HG)
A-1472-1 unknown
B-1472-1 1852
- 632 Una góndola fué mi cuna (Nieto) (CF)
B-1473-1 736 (issue uncertain)
- 633 Tus miradas (Dell'Oro?) (CF)
A-1474-1,-2 unknown
B-1474-1,-2 2906

29 June 1904, Philadelphia?, as Carlos Francisco (CF), Herbert Goddard (HG) or Emilio de Gogorza (E de G), with piano

- 634 Dormi pure (Scuderi) (CF)
B-1456-2,-3 unknown
- 635 *Schwanengesang* D 957, no 4: Ständchen (Rellstab/Schubert) (Sp.) (CF)
A-1532-1 unknown
B-1532-1 unknown
- 636 *Le Roi de Lahore*: Promesse de mon avenir (Massenet) (CF)
B-1533-1 unknown
C-1533-1 unknown
- 637 *Six Songs*, Op.3, No.2: Last night (Winter/Kjerulf) (HG)
A-1534-1 unknown
B-1534-1 2982

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- 638 *Los Hijos de la Habana: A la luna* (Acosta/Zapata) (Sp.) (CF)
 A-1535-1 1337
 B-1535-1 unknown
- 639 *Una góndola fué mi cuna* (Nieto) (CF)
 B-1536-1 736? (issue uncertain)
- 640 *Mi patria* (Álvarez) (CF)
 B-1537-1 unknown
- 641 *Canción de amor* (trad.) (CF)
 A-1538-1 1338
 B-1538-1 1338
- 642 *Schwanengesang* D 957, no 4: *Ständchen* (Rellstab/Schubert) (Sp.) (HG)
 A-1539-1 1333
 B-1539-1 unknown
- 643 *The lost chord* (Proctor/Sullivan) (CF)
 B-1540-1 1963
- 644 *The lost chord* (Proctor/Sullivan) (E de G)
 C-1540-1 31269
- 5 October 1904, Philadelphia?**, with orch., as Carlos Francisco (CF) or Emilio de Gogorza (E de G)
- 645 *For all eternity* (Herbert/Mascheroni) (E de G)
 B-1734-1,-2 4084 64038
 B-1734-3,-? 64038
 C-1734-1,-2 unknown
- 646 *Cádiz: El tango de los negritos* (de Burgos/Chueca & Valverde) (CF)
 B-1735-1,-2,-3 4090
- After June 1904, Philadelphia?**, with piano, as Carlos Francisco
- 647 *Dormi pure* (Scuderi)
 B-1456-4 1343 62595
- 12 October 1904, Philadelphia?**, with orch., as Emilio de Gogorza
- 648 *For all eternity* (Herbert/Mascheroni)
 C-1734-3,-4 31314
- 649 *The Holy City* (Weatherly/Adams)
 B-1762-1,-2,-3 unknown
 C-1762-1 74041
 C-1762-2 6071 74041 02841 DB 185
- 650 *The clang of the forge* (Vaughan/Rodney)
 B-1763-1,-2 4102 64037
 C-1763-1 31326 02059
- 651 *Chansons Espagnoles: La Sevillana* (Yradier)
 B-1764-1,-2 4162 64041

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9 November 1904, Philadelphia?, with orch., as Carlos Francisco (CF) or Emilio de Gogorza (E de G)

- 652 The Holy City (Weatherly/Adams)
 B-1762-4 unknown
 B-1762-5 4163
 B-1762-6 4163 64039
- 653 Santa Lucia (Trad./Cottrau) (E de G)
 B-1916-1,-2,-3 1345 62595
- 654 La Paloma (Yradier) (CF)
 B-1917-1,-2 2702 16065
 C-1917-1,-2 31346 68045 02060 062004

10 January 1905, Philadelphia?, with orch., as Carlos Francisco (CF) or Emilio de Gogorza (E de G)

- 655 *Songs of the Pyrenees*, no. 4: Teresita mía (Trad./Nieto?) (E de G)
 B-2126-1,-2 64043 4292 (CF) 7-62021
- 656 Linda mia (Trad.) (E de G)
 B-2127-1,-2 4307 64042 62026 7-62016
- 657 The palms (Barker/Faure) (CF) & (E de G)
 B-2128-1,-2,-3 4257
- 658 Les rameaux (Bertrand/Faure) (CF) & (E de G)
 B-2129-1,-2 4325
- 659 La Marseillaise (words & music Rouget de Lisle) (note 81)
 B-2130-1 4326
 B-2130-2,-3 4326 63457
 4937

17 January 1905, Philadelphia?, with orch., as Carlos Francisco (CF) or Emilio de Gogorza (E de G)

- 660 La Marseillaise (words & music Rouget de Lisle) (note 82) (E de G)
 C-2130-1,-2 31360
- 661 Himno nacional de Mexico (Bocanegra/Nunó) (CF)
 B-2150-1,-2 4308 4768
- 662 *La Gran Vía*: Caballero de gracia (Gonzalez/Chueca & Valverde) (CF)
 B-2151-1,-2,-3,-4 4293 62360

27 January 1905, Philadelphia?, with orch., as Carlos Francisco (CF)

- 663 *Martha*: Chi mi dirà (Lasst mich euch fragen) (Flotow) (CF)
 B-1106-3 unknown

1 February 1905, Philadelphia?, with orch., as Carlos Francisco (CF) or Emilio de Gogorza (E de G)

- 664 *Il Barbiere di Siviglia*: Largo al factotum (Rossini) (note 83) (E de G)
 B-2190-1,-2 64040
 B-2190-3 64040 4327 HRS 1006

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- 665 Tango del café (Nieto) (CF)
 B-2191-1,-2 62358 4291
 B-2191-3 4291 (note 84)

13 April 1905, Philadelphia?, with orch., as Emilio de Gogorza

- 666 a) *Don Giovanni*: Deh vieni alla finestra (Mozart)
 b) *Falstaff*: Quand'ero paggio (Verdi)
 B-2473-1 unknown

29 May 1905, Philadelphia?, with orch. cond.: Rosario Bourdon, as Emilio de Gogorza

- 667 *La Tempestad*: Ya el trueno apagado (Chapí)
 B-2582-1,-2 64045 4403 589 7-62020
- 668 *Recuerdos de España*, no. 5: El celoso (Blasco/Álvarez)
 B-2583-1,-2 4404 4766 (as Francisco)
- 669 El canto del presidiario (de Olano/Álvarez)
 B-2584-1,-2 64044 4405
 B-2584-? 64044

5 June 1905, Philadelphia?, with orch., as Emilio de Gogorza

- 670 *Pagliacci*: Si può? Si può (Prologo) (Leoncavallo)
 C-2605-1 31446 74040

8 June 1905, Philadelphia?, with orch., as Herbert Goddard (HG) or Emilio de Gogorza (E de G)

- 671 Violets (Fane/Wright) (HG)
 A-1458-2,-3 unknown
 B-1458-2,-3 unknown
- 672 El canto del presidiario (de Olano/Álvarez) (E de G) w. Victor orch.
 C-2584-1 74042 31436
 C-2584-2,-? 74042
- 673 Goodbye, sweetheart (Williams/Hatton) (HG)
 B-2612-1,-2,-3 784 16064
 C-2612-1,-2 31431

4 August 1905, Philadelphia?, with orch., as Carlos Francisco

- 674 National hymn of Argentine Republic (López y Planes/Perera)
 B-2714-1,-2 2385

12 September 1905, Philadelphia?, with orch., as Emilio de Gogorza

Catalogue numbers in parentheses indicate number assigned but not issued

- 675 *Capitán de Lanceros?*: Sevillana (Hernandez?)
 B-2748-1,-2 4498 4767 (listed as by Francisco)
- 676 José María (Hernandez??)
 B-2749-1 4496 (4854) 4935 (listed as by Francisco)
 B-2749-2 4496 4935 (listed as by Francisco)

- 677 *Las Dos Princesas: Son los bailes de máscaras* (Caballero)
 B-2750-1,-2 4497
 B-2750-3 4497 4936 (listed as by Francisco)
- 14 September 1905, Philadelphia?**, with orch., as Emilio de Gogorza
 (E de G) or Carlos Francisco (CF)
- 678 *Donna Juanita: Serenata* (von Suppé) (E de G)
 B-2751-1 4537 (4855) 62359 4934
- 679 *Jacarandosa* (Álvarez) (CF)
 B-2752-1,-2,-3 unknown
- 18 September 1905, Philadelphia?**, with orch., as Emilio de Gogorza
- 680 *Jacarandosa* (Álvarez)
 B-2752-4,-5 unknown
- 681 *Amor y odio* (Álvarez)
 C-2755-1,-2,-3 unknown
- 22 September 1905, Philadelphia?**, with orch., as Emilio de Gogorza
- 682 *Pagliacci: Si può? Si può* (Prologo) (Leoncavallo)
 C-2605-2,-3,-4 31446
- 11 October 1905, New York**, with orch., as Emilio de Gogorza
- 683 *Martha: Solo, profugo* (Ja, seit früher Kindheit) (Flotow) w. Ellison Van Hoose (tenor)
 C-2798-1 unknown
- 684 *Crucifix* (Hugo/Faure) w. Van Hoose
 C-2800-1 unknown
- 8 January 1906, New York**, with orch., as Emilio de Gogorza
- 685 *Martha: Solo, profugo* (Ja, seit früher Kindheit) (Flotow) w. Van Hoose (tenor)
 C-2798-2 unknown
- 686 *Crucifix* (Hugo/Faure) w. Van Hoose
 C-2800-2 unknown
- 17 January 1906, New York**, with orch., as Emilio de Gogorza
- 687 *Martha: Solo, profugo* (Ja, seit früher Kindheit) (Flotow) w. Van Hoose (tenor)
 C-2798-3 74005 2-054104 DB 169
- 688 *Faust: Que voulez-vous, Messieurs?* (Gounod)
 w. Van Hoose & Marcel Journet (bass)
 C-3011-1,-2 74004 2-034030 DB 169
 (Pressings from take 2 reserved for Canada)
- 1 February 1906, New York**, with orch., as Emilio de Gogorza
- 689 *Don Giovanni: Là ci darem la mano* (Mozart) w. Emma Eames (sop.)
 C-3077-1 (85099) w. Joseph Hollman (cello)
- 5 February 1906, Philadelphia?**, with orch., as Carlos Francisco
- 690 *Jacarandosa* (Álvarez)
 B-2752-6,-7 4640

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- 691 *Amor y odio* (Álvarez)
C-2755-4,-5,-6 unknown
- 692 *Schwanengesang: Serenade* (Ständchen) (Rellstab/Schubert) (Sp.)
B-3085-1,-2 62361 4643
(Pressings from take 1 reserved for Canada)
- 2 March 1906, Philadelphia?**, with orch., as Emilio de Gogorza
- 693 *Pagliacci: Si può? Si può* (Prologo) (Leoncavallo)
C-2605-5,-6 74040
- 9 March 1906, New York**, with orch., as Emilio de Gogorza, w. Eames (sop.)
- 694 *Don Giovanni: Là ci darem la mano* (Mozart)
C-3170-1,-2 89005 IRCC 20 054071
- 695 *Die Zauberflöte: Là dove prende* (Bei Männern) (Mozart)
C-3171-1,-2,-3 89003 8043 054072 DK 121
AGSB-15
- 696 *Crucifix* (Hugo/Faure) (note 85)
C-3172-1,-2 (88028) (054073)
C-3172-1,-2 89004 034000
- 3 April 1906, Philadelphia?**, , with orch., as Emilio de Gogorza
- 697 *Recuerdos de España, no. 5: El celoso* (Blasco/Álvarez)
B-2583-3,-4 4766
- 698 *Recuerdos de España, no. 5: El celoso* (Blasco/Álvarez)
C-2583-1,-2 unknown
- 699 *Le Roi de Lahore: Promesse de mon avenir* (Massenet)
C-3247-1,-2 74043
- 14 May 1906, New York**, with orch., as Emilio de Gogorza, w. Eames
- 700 *Hamlet: Doute de la lumière* (Thomas)
C-3387-1 destroy
- 7 June 1906, Philadelphia?**, with orch., as Emilio de Gogorza &
New York Grand Opera Chorus
- 701 *Faust: Le veau d'or* (Gounod)
B-3447-1,-2 unknown
- 702 *Martha: Chi mi dirà* (Lasst mich euch fragen) (Drinking song) (Flotow)
B-3448-1,-2 64051 (take 1 reserved for Canada)
- 703 *Carmen: Votre toast* (Chanson du Toréador) (Bizet)
C-3449-1,-2 unknown
- 11 June 1906, Philadelphia?**, with orch., as Emilio de Gogorza &
New York Grand Opera Chorus
- 704 *Carmen: Votre toast* (Chanson du Toréador) (Bizet)
C-3449-3,-4 74046 88178 032031 DB 625

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27 June 1906, Philadelphia?, with orch., as Emilio de Gogorza (E de G)
or Carlos Francisco (CF)

- 705 *La golondrina* (Danes/Serradell) (CF) (note 86)
B-3492-1 4800 16065 62604
B-3492-2 4800
- 706 *Ideale* (Errico/Tosti) (CF)
C-3493-1,-2 31184 68137
(31184 from take 2 reserved for Canada)
- 707 *Dormi pure* (Scuderi) (E de G)
C-3494-1,-2 74047 (74047 from take 1 reserved for Canada)
- 708 *The pretty creature* (Storace arr. Wilson) (E de G)
B-3495-1,-2 unknown

28 June 1906, Philadelphia?, with orch., as Emilio de Gogorza

- 709 *Recuerdos de España*, no. 6: *Los ojos negros* (Blasco/Álvarez)
B-3496-1,-2 take 1 master/take 2 destroy
- 710 *Dorothy: Queen of my heart* (Stephenson/Cellier)
B-3497-1,-2 1961

22 May 1907, New York, with Victor Orch., as Emilio de Gogorza, w. Eames

- 711 *Don Giovanni: Là ci darem la mano* (Mozart)
C-4263-1 89005
(Handwritten matrix and take numbers appear on inner rim.)
- 712 *Crucifix* (Hugo/Faure)
C-3172-3 89004 034000x

From here on, discs issued are by Emilio de Gogorza

29 May 1907, Philadelphia?, with orch.

- 713 *Caro mio ben* (Giordani)
C-4544-1 74068 052177 DB 323
- 714 *Semele: Where'er you walk* (Handel)
C-4545-1 unknown

13 June 1907, Philadelphia?, with orch.

- 715 *Drink to me only with thine eyes* (Jonson/trad.)
C-4588-1,-2 destroy

3 July 1907, Philadelphia?, with orch.

- 716 *Semele: Where'er you walk* (Handel)
C-4545-2,-3 74086 02131 DB 628
(74086 from take 3 reserved for Canada)
- 717 *Seven last words of Christ: God, my Father* (Dubois)
C-4637-1 74069 6071 02110 DB 185
88177

24 July 1907, New York, with Victor Orch.

- 718 *Drink to me only with thine eyes* (Jonson/trad.)
C-4588-3,-4 74077 (74077 from take 3 reserved for Canada)

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9 October 1907, New York, with Victor Orch.

- 719 *Hamlet*: Doute de la lumière (Thomas) w. Marcella Sembrich (sop)
C-4871-1,-2 89010 IRCC 48 034019 VB 29

11 December 1907, Camden, NJ, with Victor Orch.

- | | | | |
|-----|---|-------|--------|
| 720 | <i>Faust</i> : Dio possente (Avant de quitter ces lieux) (Gounod) | | |
| | C-4966-1 | 74102 | 052212 |
| | C-4966-2 | 6069 | |

25 March 1908, Camden, New Jersey, with Victor Orch.

- | | | | | | |
|-----|--------------------------------|---------|------|--------|--------|
| 721 | 'O sole mio (Capurro/di Capua) | | | | |
| | B-6047-1,-2 | unknown | | | |
| | C-6047-1,-2 | 74105 | 6075 | 052216 | DB 188 |

15 Apr 1908, Camden, New Jersey, with orch.

- | | | | | |
|-----|--|-------|--------|--------|
| 722 | <i>Il Trovatore</i> : Il balen (Verdi) | | | |
| | C-6114-1,-2 | 74124 | 052260 | DB 184 |
| 723 | <i>Hérodiade</i> : Divine volupté ... Vision fugitive (Massenet) | | | |
| | C-6115-1 | 88153 | | |

18 May 1908, New York, with piano

- | | | | | |
|-----|---|---------|---------|-------------------|
| 724 | a) Mother o' mine (Kipling/Tours) | | | |
| | b) The lark now leaves its wat'ry nest (D'Avenant/Parker) | | | |
| | C-6199-1 | 74118 | 6072 | 02844 |
| 725 | a) Le mariage des roses (David/Franck) | | | |
| | b) <i>40 Mélodies Op.43</i> , no 22: Le plongeur (Vaquerie/Widor) | | | |
| | C-6200-1 | | | AGSB-69 |
| 726 | Cantares (Álvarez) | | | |
| | C-6204-1 | (74120) | (55193) | (both not issued) |

19 May 1908, New York, with piano

- | | | |
|-----|--|---------|
| 727 | La partida (Blasco/Álvarez) | |
| | C-6205-1 | unknown |
| 728 | When dull care (Old English melody arr. Lane Wilson) | |
| | B-6208-1 | unknown |

21 May 1908, Camden, New Jersey, with orch.

- 729 The Star Spangled Banner (Key/Smith)
B-6221-1,-2,-3 unknown

25 May 1908, Camden, New Jersey, with orch.

- | | | | |
|-----|--|---------|---------------|
| 730 | <i>Hérodiade: Vision fugitive</i> (Massenet) | | |
| | C-6115-2 | destroy | |
| 731 | <i>Samson et Dalila: Oh! May Dagon our God ... Vengeance at last</i> | | |
| | | | (Saint-Säens) |
| | (Que Dagon, notre Dieu, daigne étendre son bras!) w. Louise Homer (con.) | | |
| | B-6227-1,-2 | 87501 | HRS 1006 |
| | B-6227-? | 87501 | |

26 May 1908, Camden, New Jersey, with orch.

- 732 *Le Nozze di Figaro*: Crudel! perchè finora (Mozart) w. Eames
C-6232-1 destroy
- 733 *Il Trovatore*: Mira d'acerbe lagrime (Verdi) w. Eames
C-6233-1,-2 destroy
- 734 *Rigoletto*: Pari siamo (Verdi)
C-6235-1 74110
- 735 *Hamlet*: O vin, dissipe la tristesse (Thomas)
C-6236-1 74114 032076
C-6236-2,-? 74114

19 December 1908, New York, with orch.

- 736 *Faust*: Que voulez-vous, Messieurs? (Gounod) w. Enrico Caruso (ten) &
C-6681-1,-2 destroy Félix Vieuille (bass)

1 February 1909, Camden, New Jersey, with orch.

- 737 *Hérodiade*: Vision fugitive (Massenet)
C-6115-2[a],-3 destroy
- 738 *Tannhäuser*: O du mein holder Abendstern (Wagner)
C-6764-1,-2 destroy
- 739 *Benvenuto Cellini*: Combien de fois ... De l'art splendeur immortelle (Diaz)
C-6765-1 IRCC-141 AGSB-69

2 February 1909, Camden, New Jersey, with orch.

- 740 *Hérodiade*: Vision fugitive (Massenet)
C-6115-4,-5 88153 6352 032111 DB 627
26000 (Canada)
- 741 *Tannhäuser*: Da scheinst du ... O du mein holder Abendstern (Wagner)
C-6764-3,-4 88154
C-6764-5 88154 6352 2-042016

6 March 1909, Camden, New Jersey, with orch.

- 742 *Lina* (Chapelli/Symiane)
B-6863-1,-2,-3 81092 (immediately withdrawn)
- 743 *Le Roi de Lahore*: Promesse de mon avenir (Massenet)
C-6864-1 destroy
- 744 *Faust*: Dio possente (Avant de quitter ces lieux) (Gounod)
C-6865-1,-2 74102 052212

8 March 1909, Camden, New Jersey, with orch.

- 745 *Il Trovatore*: Il balen (Verdi)
C-6866-1,-2 88175
- 746 *Il Barbiere di Siviglia*: Largo al factotum (Rossini)
C-6867-1 88181
C-6867-2 88181 6068 2-052162 DB 183
(6068 from take 2 is marked take 1 in error)

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747 *Pagliacci*: Si può? Si può (Prologo) (Leoncavallo)
C-6868-1,-2 88176 6070

6 April 1909, Camden, New Jersey, with Victor Orch., w. Eames

748 *Il Trovatore*: Mira d'acerbe lagrime (Verdi)
C-6233-3 destroy

749 *Le Nozze di Figaro*: Crudel! perchè finora (Mozart)
C-6967-1,-2 89023 IRCC 20

750 Crucifix (Hugo/Faure)
C-3172-4 89004 (88183)

7 April 1909, Camden, New Jersey, with Victor Orch.

751 *Il Trovatore*: Mira d'acerbe lagrime (Verdi) w. Eames
C-6233-4,-5 89022 IRCC 113 AGSB 15

752 *Le Roi de Lahore*: Promesse de mon avenir (Massenet)
C-6968-1,-2 74043/88172 2-032046 DB 627

8 April 1909, Camden, New Jersey, with Victor Orch.

753 *Faust*: Dio possente (Avant de quitter ces lieux) (Gounod)
C-6865-3 mastered but given no catalogue no.

754 La golondrina (Danes/Serradell)
B-6973-1,-2 16065 4800

755 Caro mio ben (Giordani)
C-6974-1 hold

12 May 1909, Camden, New Jersey?, with Victor Orch.

756 Lina (Chapelli/Symiane)
B-6863-4 64101 574 7-32022 DA 177

757 *Rigoletto*: Pari siamo (Verdi)
C-7066-1 88179/733 052215 DB 323
IRCC-113

758 *Hamlet*: O vin, dissipe la tristesse (Thomas)
C-7067-1 88180

759 The Holy City (Weatherly/Adams)
C-7068-1 74041/88184 6071 02066
31327

13 May 1909, Camden, New Jersey?, with Victor Orch.

760 Caro mio ben (Giordani)
C-6974-2 88173 6362

761 For all eternity (Herbert/Mascheroni)
B-7077-1 64038 (81094)
B-7077-2 (81094)

762 *Chansons Espagnoles*: La Sevillana (Yradier)
B-7078-1 64041 580 7-62019 DA 182

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763	'O sole mio (Capurro/di Capua)				
	B-7079-1	64136	583	7-52015	DA 185

14 May 1909, Camden, New Jersey?, with Victor Orch.

764	Drink to me only with thine eyes (Jonson/trad.)				
	C-7083-1	74077	6072	02840	DB 628

765	Dormi pure (Scuderi)				
	C-7084-1	74047	6362	2-052160	DB 626
	C-7084-2	74047			

766	El canto del presidiario (de Olano/Álvarez)				
	C-7085-1	74042/31436	6074	2-062004	DB 187

767	The clang of the forge (Vaughan/Rodney)				
	B-7086-1	64037	575	5-2098	DA 178

19 November 1909, Camden, New Jersey, with Victor Orch.

768	Mi niña (words & music Guetary)				
	C-8392-1,-2	74149	6074	2-062000	DB 187

769	Tavira ó la romeria (de Ercilla)				
	B-8393-1,-2	64110			

28 November 1910, Camden, New Jersey?, with Victor Orch.

770	Mandolinata (Paladilhe)				
	B-9673-1,-2	64160	576	7-52020	DA 179

771	En calesa (Álvarez)				
	B-9674-1,-2	(64159)			

772	A Granada (Álvarez)				
	C-9675-1,-2	74209			

29 November 1910, Camden, New Jersey, with orch.

773	Pagliacci: Si può? Si può (Prologo) (Leoncavallo)				
	C-6868-3	88176			

774	Alléluia d'amour (Plouvier/J.B. Faure)				
	C-9676-1	74234		032221	

775	Un Ballo in Maschera: Eri tu (Verdi)				
	C-9677-1	(88324)			

19 September 1911, Camden, New Jersey, with Victor Orch. unless indicated

776	Faust: Dio possente (Avant de quitter ces lieux) (Gounod)				
	C-6865-4	88174	6069	2-052283	

777	Destiny (Arnold/Bath)				
	B-10986-1,-2	master/hold			

778	Romances, Op. 21, No. 5: Lilacs (Rachmaninov), with Henri Gilles (piano)				
	B-10987-1	master/hold/destroy			

779	Thy beaming eyes (Gardner/MacDowell), with Henri Gilles (piano)				
	B-10988-1	master/hold/destroy			

- 780 *Patrie: Mes cloches ont perdu ... Jadis elles chantaient* (Paladilhe)
C-10997-1 74229 IRCC-141 2-032004 DB 625

20 September 1911, Camden, New Jersey, with Victor Orch.

- 781 *Un Ballo in Maschera: Eri tu* (Verdi)
C-9677-2 88324 6068 2-052161 DB 183

27 November 1911, Camden, New Jersey, w. orch. & Henri Gilles (piano)

- 782 *Véronique: The swing song* (Méssager) w. Eames
C-11309-1 89063
- 783 *Véronique: Trot here and there* (Méssager) w. Eames
C-11311-1 master/hold/destroy

28 November 1911, Camden, New Jersey, w. Henri Gilles (piano)

- 784 *Cantares* (Álvarez)
C-11314-1 74262
- 785 *Malgré-moi* (Barbier/Pfeiffer)
B-11315-1 64242 4-32332

3 September 1913, Camden, New Jersey, w. orch.

- 786 *La Paloma* (Yradier) (CF)
C-1917-3 31346
C-1917-4 74379 6073 2-062005 DB 186
- 787 *La golondrina* (Danes/Serradell)
B-6973-3 17442/62604
- 788 *Beauty's eyes* (Weatherly/Tosti)
B-13718-1 64372 573 5-2097 DA 176
- 789 *Musica proibita* ('Flick-Flock' (= Gastaldon)/Gastaldon)
C-13719-1,-2 take 1 master/hold; take 2 destroy
- 790 *The lost chord* (Proctor/Sullivan)
C-13720-1,-2 74359 6076 02842 DB 594
- 791 (a) *Don Giovanni: Deh vieni alla finestra* (Mozart) w. Henri Gilles (piano)
(b) *La Damnation de Faust: Devant la maison* (Berlioz)
w. Henri Gilles (piano)
C-13721-1,-2 88447 6070 2-052159 DB 184

5 September 1913, Camden, New Jersey, w. orch.

- 792 *La Paloma* (Yradier) (CF)
B-1917-1[a],-2[a] 17442
- 793 *The Holy City* (Weatherly/Adams)
C-7068-2 destroy
- 794 *Invictus* (Henley/Huhn)
B-13725-1 destroy
- 795 *La partida* (Blasco/Álvarez) w. Henri Gilles (piano)
C-13726-1,-2 74360 6073 2-062006 DB 186

The Record Collector

10 November 1914, Camden, New Jersey, w. orch. cond.: Walter B. Rogers

- | | | | | | |
|-----|--|----------------|-----|----------------------------|--------|
| 796 | Non è ver (Tagliafico/Mattei) | | | | |
| | C-15368-1 | master/destroy | | | |
| 797 | Comme se canta a Napule (words & music E.A. Mario) | | | | |
| | | | | w. P. Bianculli (mandolin) | |
| | B-15369-1,-2 | 64479 | 576 | 7-52074 | DA 179 |
| 798 | A perfect day (words & music Jacobs-Bond) | | | | |
| | B-15370-1 | destroy | | | |
| 799 | Invictus (Henley/Huhn) | | | | |
| | B-15371-1 | destroy | | | |
| 800 | 'Mong the green Irish hills (words & music Freese) | | | | |
| | C-15372-1 | 74422 | | 02644 | DB 322 |
| 801 | Noche serena (Mexican folk song) | | | | |
| | B-15373-1 | 64480 | 579 | 7-62017 | DA 181 |
| 802 | Preguntale a las estrellas (Mexican folk song) | | | w. P. Bianculli (mandolin) | |
| | B-15374-1 | destroy | | | |

11 November 1914, Camden, New Jersey, w. orch. cond.: Walter B. Rogers

- | | | | | | |
|-----|--|---|-----|---------|--------|
| 803 | Invictus (Henley/Huhn) | | | | |
| | B-13725-2 | master/destroy, assigned 64477 not issued | | | |
| 804 | A perfect day (words & music Jacobs-Bond) | | | | |
| | B-15370-2 | (64481) | | | |
| 805 | <i>Recuerdos de España</i> , no. 5: El celoso (Blasco/Álvarez) | | | | |
| | B-15380-1 | 64482 | 582 | 7-62014 | DA 184 |

15 April 1915, New York, w. orch. cond.: Walter B. Rogers

- | | | | | | |
|-----|---|-------|-----|----------|--------|
| 806 | <i>Le Roi de Lahore</i> : Promesse de mon avenir (Massenet) | | | | |
| | C-6968-3,-4,-5 | 88172 | | 2-032046 | |
| 807 | The Pipes of Pan (Ross/Elgar) | | | | |
| | C-15900-1,-2 | 74438 | | 02628 | DB 322 |
| 808 | Sally in our alley (words & music Carey) | | | | |
| | B-15901-1 | 64501 | 590 | 4-2714 | DA 188 |

18 April 1916, Camden, New Jersey, w. Victor Orch. cond.: Walter B. Rogers

- | | | | | | |
|-----|---|-------|------|----------------------------|--------|
| 809 | For all eternity (Herbert/Mascheroni) | | | | |
| | B-7077-3 | 64038 | 584 | 5-2100 | DA 183 |
| 810 | Musica proibita ('Flick-Flock' (= Gastaldon)/Gastaldon) | | | | |
| | B-13719-1,-2,-3 | 64596 | | 7-52157 | |
| 811 | Non è ver (Tagliafico/Mattei) | | | | |
| | C-15368-2 | 74421 | 6075 | 02724/2-052109 | DB 188 |
| 812 | Preguntale a las estrellas (Mexican folk song) | | | w. P. Bianculli (mandolin) | |
| | B-15374-2,-3 | 64597 | 579 | 7-62018 | DA 181 |

19 April 1916, Camden, New Jersey, w. orch. cond.: Walter B. Rogers

- | | | | | | |
|-----|--|-------|-----|---------|--------|
| 813 | Je sais que vous êtes jolie (Poupon/Christiné) | | | | |
| | B-17523-1,-2,-3 | 64598 | 591 | 7-32038 | DA 536 |

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- 814 The magic song, Op. 21, no. 2 (Das Zauberlied)
(Von Dynherrn/Meyer-Helmund)
C-17524-1,-2 74478 02843 DB 626
- 815 *Pagliacci*: Si può? Si può (Prologo) (Leoncavallo)
B-6868-1 64584 899 7-52137 DA 485
- 20 April 1916, Camden, New Jersey, w. orch. & chorus**
cond.: Walter B. Rogers
- 816 Santa Lucia (Braga)
B-17527-1,-2,-3 destroy
- 23 October 1916, Camden, New Jersey, w. orch. cond.: Josef Pasternack**
- 817 Santa Lucia (Trad./Cottrau)
B-1916-4 destroy
- 818 Oh, song divine (St. Ives/Rawlings)
C-18570-1 destroy
- 819 Absent (Glen/Tirindelli)
B-18571-1,-2 destroy/hold
- 820 Since Molly went away (Stanton/Burleigh)
B-18572-1 destroy
- 821 When dull care (Old English melody arr. Lane Wilson)
B-18573-1 destroy
- 822 *La Chanson de Fortunio*: Si vous croyez que je vais dire (Offenbach)
B-18574-1 64632 574 7-32021 DA 177
- 24 October 1916, Camden, New Jersey, w. orch. cond.: Josef Pasternack**
- 823 Santa Lucia (Trad./Cottrau)
B-1916-5 64663 583 7-52105 DA 185
B-1916-6 64663 583
- 824 Oh, song divine (St. Ives/Rawlings)
C-18570-2 74502 6076 02768/02845 DB 594
- 825 Absent (Glen/Tirindelli)
B-18571-3 64628 572 5-2096 DA 175
- 826 Since Molly went away (Stanton/Burleigh)
B-18572-2 64624 588 5-2260
- 827 When dull care (Old English melody arr. Lane Wilson)
B-18573-2,-3 64629 587 5-2106 DA 187
- 21 May 1917, Camden, New Jersey, w. orch. cond.: Josef Pasternack**
- 828 All the world will be jealous of me (Dubin/Ball)
B-19877-1,-2 64688
- 829 That's why my heart is calling you (Kerr/Motzan)
B-19878-1,-2 Master/hold/destroy
- 830 The garden of sleep (Scott/de Lara)
B-19880-1,-2 Master/hold/destroy

- 831 4 *Lieder*, Op.12, no. 2: Thou art near me, Margarita
(Dein gedenk' ich, Margaretha) (Meyer-Helmund)
B-19881-1,-2 destroy
- 22 May 1917, Camden, New Jersey**, w. orch. cond.: Josef Pasternack
- 832 That's why my heart is calling you (Kerr/Motzan)
B-19878-3,-4 64690 (4-2989) DA 359
5-2103
- 833 The garden of sleep (Scott/de Lara)
B-19880,-3,-4 64698 578 4-2988/5-2101 DA 180
- 834 4 *Lieder*, Op.12, no. 2: Thou art near me, Margarita
(Dein gedenk' ich, Margaretha) (Meyer-Helmund)
B-19881-3,-4,-5 64722 586 5-2104 DA 186
- 16 April 1918, New York**, w. orch. cond.: Josef Pasternack
- 835 A la luz de la luna (Anton/Michelena) w. Enrico Caruso (tenor)
C-21773-1,-2 89083 8038 2-064001 DB 592
766-6017 (Arg.) VB 58
- 2 May 1918, Camden, New Jersey**, w. orch. cond.: Josef Pasternack
- 836 Could I? (Vorreil) (Marzials/Tosti) w. Francis Lapitino (harp)
B-21698-1,-2 64794 573 5-2099 DA 176
- 837 For you a rose (Cobb/Edwards) w. Howard Rattay (violin) & William Reitz
(bells)
B-21699-1,-2 64816 585 5-2261
- 838 *The Fortune Teller*: Slumber on, my little gypsy sweetheart (Gypsy love
song) (Herbert) w. Howard Rattay (violin) & William Reitz (bells)
B-21900-1,-2,-3 destroy/hold
- 6 June 1918, Camden, New Jersey**, w. orch. cond.: Josef Pasternack
- 839 There are steel ships wanted on the sea (Viking Song)
(Wright/Coleridge-Taylor)
B-21969-1,-2,-3 64786 575 5-2105 DA 178
- 840 Dear heart (Bingham/Mattei) w. Howard Rattay (violin)
B-21970-1,-2 64836 577 5-2350
- 841 *Los Hijos de la Habana?*: Á la luna (Acosta/Zapata)
w. Howard Rattay (violin)
B-21971-1,-2 64847 7-62024
- 2 January 1919, Camden, New Jersey**, w. orch. cond.: Josef Pasternack
- 842 La bayamesa (Cuban national anthem) (words & music Figueredo)
B-22494-1,-2 64797 924
- 843 Clavelitos (Cadenas/Valverde) w. P. Bianculli (mandolin)
B-22495-1,-2,-3 64798 924
- 3 January 1919, Camden, New Jersey**, w. orch. cond.: Josef Pasternack
- 844 *Panurge*: Touraine est un pays (Massenet)
B-22497-1,-2 64862 7-32037 DA 536

- 845 Juanita (words & music Norton)
B-22498-1,-2,-3 64812 581 5-2102 DA 183
- 10 May 1920, Camden, New Jersey, w. orch. cond.: Josef Pasternack**
- 846 Each shining hour (words & music Forster) w. William Reitz (bells),
Francis Lapitino (harp) & Rosario Bourdon (piano)
B-24102-1,-2 64888 577 5-2262
- 847 In old Madrid (Bingham/Trotère)
B-24103-1,-2,-3 64953 581 5-2401
- 848 En calesa (Álvarez)
B-24104-1,-2,-3 destroy
- 11 May 1920, Camden, New Jersey, w. orch. cond.: Josef Pasternack**
- 849 En calesa (Álvarez)
B-24104-4,-5,-6,-7,-8 64898 7-62027 DA 184
- 850 The garden of memory (Curzon/Phillips) w. Howard Rattay (violin)
B-24105-1,-2,-3 64911 584 5-2304
- 15 December 1920, Camden, New Jersey, w. orch. cond.: Rosario Bourdon**
- 851 Dream faces (words & music Hutchinson)
B-24734-1,-2 destroy/hold
- 852 John Peel (Graves/trad.)
B-24735-1,-2,-3,-4 destroy
- 853 *Songs of the Pyrenees*, no. 4: Teresita mia (trad. arr. Sturgis & Blake)
B-24736-1 destroy
- 854 Lasciali dir, tu m'ami (Stecchetti/Quaranta)
B-24737-1 destroy
- 16 December 1920, Camden, New Jersey, w. orch. cond.: Rosario Bourdon**
- 855 Dream faces (words & music Hutchinson)
B-24734-3,-4 64949 578 5-2451 DA 180
- 856 John Peel (Graves/trad.)
B-24735-5,-6,-7,-8 64928 587 5-2368 DA 187
- 857 Lasciali dir, tu m'ami (Stecchetti/Quaranta)
B-24737-2,-3 66046 591 7-52214 DA 539
- 8 June 1921, Camden, New Jersey, w. orch. cond.: Josef Pasternack**
- 858 *Florodora*: In the shade of the palm (words & music Stuart)
B-25341-1,-2 destroy
- 859 Song of the Volga boatmen (trad. arr. Bromberg) (in Russian & English)
B-25342-1,-2,-3 destroy
- 9 June 1921, Camden, New Jersey, w. orch. cond.: Josef Pasternack**
- 860 *Florodora*: In the shade of the palm (words & music Stuart)
B-25341-3,-4 64984 588 5-2471 DA 188
- 861 Song of the Volga boatmen (trad. arr. Bromberg) (in Russian & English)
B-25342-4,-5,-6 64997 899 5-2504 DA 485

24 October 1921, Camden, New Jersey, w. orch. cond.: Josef Pasternack

- 862 El chiste de Andalucia (Hernández) w. P. Bianculli (mandolin)
B-25729-1,-2,-3 destroy/master/hold
- 863 *Songs of the Pyrenees*, no. 4: Teresita mia (trad. arr. Sturgis & Blake)
B-24736-2,-3,-4 destroy
- 864 Waiting for your return (Genise & Caesar/De Curtis)
B-25730-1 destroy

25 October 1921, Camden, New Jersey, w. orch. cond.: Josef Pasternack

- 865 *Songs of the Pyrenees*, no. 4: Teresita mia (trad. arr. Sturgis & Blake)
B-24736-5,-6,-7 66033 580 7-62021x DA 182
- 866 Waiting for your return (Genise & Caesar/De Curtis)
B-25730-2,-3,-4 66094 572 5-2621 DA 175
- 867 For ever and for ever! (Fane/Tosti)
B-25731-1,-2,-3 66019 585 5-2531 DA 537

20 March 1922, Camden, New Jersey, w. orch. cond.: Josef Pasternack

- 868 Madoline (Gill/Nelson)
B-26127-1,-2,-3 66103 903 5-2677
- 869 I know a lovely garden (Teschemacher/d'Hardelot)
B-26128-1,-2,-3,-4,-5 66072 586 5-2599 DA 186/DA 537

11 December 1922, Camden, New Jersey, w. orch. cond.: Josef Pasternack

- 870 Blue bells of Scotland (trad. folk song)
B-27310-1,-2,-3 66126 590 5-2718
- 871 *Songs of the Pyrenees*, no. 2: La boca de Pepita (trad. arr. Sturgis & Blake)
B-27311-1,-2 66135 589 7-62054
- 872 Serenata andaluza 'Ay!' (Hernández)
B-27312-1,-2 destroy
- 873 Menuet d'exaudet (Favart/Exaudet arr. Weckerlin)
B-27313-1,-2,-3 1108

12 December 1922, Camden, New Jersey, w. orch. cond.: Josef Pasternack

- 874 My black-haired Mary (Turn ye to me) (North/old Highland melody)
B-27315-1,-2,-3 66164 903

31 December 1923, Camden, New Jersey, w. orch. cond.: Rosario Bourdon

- 875 Invictus (Henley/Huhn)
B-13725-3 hold/destroy
B-13725-4 (64477) 992 5-2898 DA 652
w. Alexander Schmidt (violin) (take -4 only)
- 876 In the gloaming (Orred/Harrison)
B-29228-1,-2,-3 destroy
- 877 At sundown (My heart is longing, longing, sweetheart, for thee) (Sullivan)
w. Alexander Schmidt (violin) & Charles Linton (celeste)
B-29232-1,-2 master/hold

11 January 1924, Camden, New Jersey, w. orch. cond.: Rosario Bourdon

- 878 In the gloaming (Orred/Harrison)
 B-29228-4,-5,-6 1061
 B-29228-7 1061 6-2098 DA 671
- 879 *Underwoods, Op 15, no 2: Requiem* (Stevenson/Homer)
 B-29274-1,-2 (66228) 992 5-2899 DA 652
- 880 Violets (Fane/Wright) w. Alexander Schmidt (violin)
 B-29275-1,-2 destroy

28 March 1924, Camden, New Jersey, w. orch. cond.: Rosario Bourdon

- 881 La Paloma (Yradier) w. P. Bianculli (mandolin)
 C-1917-5,-6 6073
- 882 Linda mia (Trad.)
 B-2127-3,-4 582
- 883 Drink to me only with thine eyes (Jonson/trad.)
 w. Alexander Schmidt (violin)
 B-7083-1,-2 1061 6-2093 DA 671

7 April 1924, Camden, New Jersey, w. orch. cond. Rosario Bourdon

- 884 *La Tempestad: Ya el trueno apagado* (Chapí)
 B-2582-3,-4 589
- 885 'O sole mio (Capurro/di Capua) w. Alexander Schmidt (violin)
 C-6047-3,-4 6075
- 886 Lina (Chapelli/Symiane) w. Alexander Schmidt (violin)
 B-6863-5,-6 64101 574
- 887 *Faust: Dio possente* (Avant de quitter ces lieux) (Gounod)
 C-6865-5,-6 destroy/hold
- 888 *Il Barbiere di Siviglia: Largo al factotum* (Rossini)
 C-6867-3 destroy

18 December 1924, Camden, New Jersey, w. orch. cond. Josef Pasternack

- 889 *Tannhäuser: O du mein holder Abendstern* (Wagner)
 C-6764-6,-7,-8,-9 destroy
- 890 The unknown soldier (Adieu, arr. O'Hara)
 (words Johnstone, adapted to Schubert's 'Abschied' by O'Hara)
 B-31385-1,-2,-3 destroy
- 891 Mother o' mine (Kipling/Tours)
 B-31386-1,-2,-3 1107

19 December 1924, Camden, New Jersey, w. orch. cond. Rosario Bourdon

- 892 *Tannhäuser: Da scheinst du ... O du mein holder Abendstern* (Wagner)
 C-6764-10,-11 6352
- 893 *Faust: Dio possente* (Avant de quitter ces lieux) (Gounod)
 C-6865-7,-8,-9 88174 6069 2-052283
 C-6865-? 88174

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894 Dear heart (Bingham/Mattei)

B-21970-3,-4 577

895 The unknown soldier (Adieu, arr. O'Hara) (Johnstone/Schubert)

B-31385-4,-5,-6 1107

22 January 1925, Camden, New Jersey, w. orch. cond. Rosario Bourdon

896 *Pastourelles de Weckerlin: Aminte* (Tambourin) (Weckerlin arr. Tiersot)

B-31800-1 destroy

3 February 1925, Camden, New Jersey, w. orch. cond. Rosario Bourdon

897 Serenata andaluza 'Ay!' (Hernández)

B-27312-3,-4 destroy

898 *Pastourelles de Weckerlin: Aminte* (Tambourin) (Weckerlin arr. Tiersot)

B-31800-2,-3 master/hold (pressings exist of take 2)

899 Leetle Bateese (Drummond/O'Hara) w. Helen Winslow (piano)

C-31829-1,-2 destroy

900 De captaine of de Marguerite (Drummond/O'Hara) w. Helen Winslow

C-31830-1,-2 destroy (piano)

4 February 1925, Camden, New Jersey, w. orch. cond. Rosario Bourdon

901 *Carmen: Votre toast* (Chanson du Toréador) (Bizet) w. chorus:

Olive Kline (sop.), Helen Clark (sop.), Elsie Baker (con.),
Lewis James (ten.), Lambert Murphy (ten.), Wilfred Glenn (bass),
Royal Dadmun (bar.)

B-3449-1,-2,-3,-4 destroy

902 Serenata andaluza 'Ay!' (Hernández)

B-27312-4 destroy

903 Leetle Bateese (Drummond/O'Hara) w. Helen Winslow (piano)

C-31829-3,-4 6535

904 De captaine of de Marguerite (Drummond/O'Hara) w. Helen Winslow

C-31830-3,-4 6535 (piano)

905 Bergère légère (anon. arr. Weckerlin) w. Helen Winslow (piano)

B-31831-1,-2 1108

Electrical recordings

BVE = 10-in. (25 cm); CVE = 12-in. (30 cm)

8 January 1926, Camden, New Jersey, w. orch. cond. Rosario Bourdon

906 La Paloma (Yradier)

BVE-1917-3,-4,-5 destroy

907 *Chansons Espagnoles: La Sevillana* (Yradier)

BVE-7078-2,-3,-4 destroy

908 In old Madrid (Bingham/Trotère)

BVE-24103-4,-5 destroy

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12 January 1926, Camden, New Jersey, w. orch. cond. Rosario Bourdon

- | | | | | |
|-----|---|------|-----------|---------------|
| 909 | La Paloma (Yradier)
BVE-1917-6,-7 | 1141 | (7-62098) | DA 782 |
| 910 | La golondrina (Danes/Serradell)
BVE-6973-4,-5 | 1141 | (7-62099) | DA 782 |
| 911 | <i>Chansons Espagnoles: La Sevillana</i> (Yradier) (note 87)
BVE-7078-5,-6 | 1203 | (7-62149) | DA 836/DA 998 |
| 912 | Juanita (words & music Norton)
BVE-22498-4,-5,-6,-7 | 1179 | (6-2641) | DA 828 |
| 913 | In old Madrid (Bingham/Trotère)
BVE-24103-6,-7 | 1179 | (6-2642) | DA 828 |
| 914 | <i>Songs of the Pyrenees</i> , no. 4: Teresita mia (trad. arr. Sturgis & Blake)
BVE-24736-8,-9 | 1203 | (7-62148) | DA 836 |

**25 May 1926, Camden, New Jersey, Church Bldg., w. orch.
cond.: Rosario Bourdon**

- | | | |
|-----|--|---------|
| 915 | Santa Lucia (Trad./Cottrau)
BVE-1916-7,-8,-9 | destroy |
| 916 | 'O sole mio (Capurro/di Capua)
BVE-6047-1,-2,-3 | destroy |

3 May 1927, Liederkrantz Hall, New York, w. orch. cond.: Rosario Bourdon

- | | | | |
|-----|---|--------------|------------|
| 917 | A la luz de la luna (Michelena/Maytin) w. Tito Schipa (ten) & P. Bianculli
BVE-38379-1,-2,-3 | destroy | (mandolin) |
| 918 | Los rumberos (folk song) w. Tito Schipa (ten)
BVE-38380-1,-2,-3,-4 | hold/destroy | |

**16 May 1927, Camden, New Jersey, Church Bldg., w. orch.
cond.: Rosario Bourdon**

- | | | | | |
|-----|---|---------|-----------|--------|
| 919 | Santa Lucia (Trad./Cottrau) (E de G)
BVE-1916-10,-11 | 1263 | (7-52383) | DA 903 |
| 920 | 'O sole mio (Capurro/di Capua) w. P. Bianculli (mandolin)
BVE-6047-4,-5,-6 | 1263 | (7-52382) | DA 903 |
| 921 | Dream (Seismit-Doda)
BVE-38037-1,-2 | destroy | | |

**17 May 1927, Camden, New Jersey, Church Bldg., w. orch.
cond.: Rosario Bourdon**

- | | | | | |
|-----|--|------|-----------|---------|
| 922 | Serenata andaluza 'Ay!' (Hernández)
BVE-27312-5,-6, 7 | 1278 | (7-62179) | DA 1031 |
| 923 | Mother o' mine (Kipling/Tours)
BVE-31386-4,-5 | 1286 | | |
| 924 | Dream (Seismit-Doda)
BVE-38037-3,-4,-5 | 1286 | | |

18 May 1927, Camden, New Jersey, Church Bldg., w. orch.

cond.: Rosario Bourdon

- | | | | | |
|-----|--|------|-----------|---------------|
| 925 | Noche serena (Mexican folk song) | | | |
| | BVE-15373-2,-3 | 1278 | (7-62178) | DA 1031 |
| 926 | El relicario (Oliveros & Castellvi/Padilla) w. Bruno Reibold (celeste) | | | |
| | BVE-38038-1,-2,-3 | 1294 | (7-62176) | DA 960/DA 998 |
| 927 | Rosario de la Aurora (trad.) w. Francis J. Lapitano (harp) | | | |
| | BVE-38039-1,-2,-3,-4 | 1294 | (7-62177) | DA 960 |

17 February 1928, Camden, New Jersey, w. orch. cond.: Rosario Bourdon

- | | | | | |
|-----|--|------------------|-----------|--------|
| 928 | A la luz de la luna (Anton/Michelena) w. Tito Schipa (ten) | | | |
| | BVE-38379-4,-5,-6 | 1751/3049 | (7-64033) | DA 976 |
| | | 10-0022/423-0045 | | |
| 929 | Los rumberos (folk song) w. Schipa (ten) | | | |
| | BVE-38380,-5,-6,-7,-8 | 1751/3049 | (7-64034) | DA 976 |
| | | 10-0022/423-0045 | | |

6 April 1928, Liederkranz Hall, New York, w. Helen Winslow (piano)

- | | | | | |
|-----|---|---------|--|--|
| 930 | La partida (Blasco/Álvarez) | | | |
| | CVE-13726-3,-4,-5 | 6839 | | |
| 931 | El canto del presidiario (de Olano/Álvarez) | | | |
| | CVE-43444-1,-2,-3 | 6839 | | |
| 932 | Voici que le printemps (Bourget/Debussy) | | | |
| | BVE-43617-1,-2,-3 | IRCC 72 | | |

16 April 1928, Liederkranz Hall, New York, w. orch.

cond.: Rosario Bourdon

- | | | | | |
|-----|---|---------|--|--|
| 933 | <i>Hérodiade</i> : Vision fugitive (Massenet) | | | |
| | CVE-6115-6,-7 | destroy | | |
| 934 | <i>Le Roi de Lahore</i> : Promesse de mon avenir (Massenet) | | | |
| | CVE-6968-6,-7 | destroy | | |

Notes

Note 1: A song possibly connected to the Exposición de Puerto Rico of 1893.

Note 2: The title 'A la luna' could be anything, but this Cuban *zarzuela* of 1897 is encouragingly apt.

Note 3: Although noted as *Schwanengesang* D. 957 No.4 – Ständchen 'Serenade' (Schubert) we have some doubts as it is noted as sung in Spanish and have so tentatively ascribed this to Augustin Cortada.

Note 4: *Diccionario Biográfico y Bibliográfico de Músicos* has this noted as a work by Álvarez.

Note 5: No information exists on this matrix but it is placed within the sequence to indicate a possibly unknown recording by de Gogorza.

Note 6: This would appear to be No. 9 of a collection *Songs of the Pyrenees, with Spanish, French and English* Boston, Carl Prüfer, c. 1882 and jointly arranged by Maria Trinidad Howard Sturgis Middlemore and William Payne Blake.

Note 7: Presumed composer from earlier cylinder recording.

Note 8: Possibly earlier than following takes in this group the Discography of American Historical Recordings (DAHR) dating it simply to circa 1900.

Note 9: It is plausible that this group of 5 cm cylinders were made earlier than 1903-1904 date.

Note 10: The title given to the Lambert cylinder is 'Holy night' and presumably it is that by Adolphe Adam.

Note 11: The 'J' prefix does not appear on all copies of this disc – how far that pertains to others with this prefix is not clear.

Note 12: The 7-in. disc possibly also on Harvard 149 & Oxford 149. The 10-in. disc possibly also pressed on D & R ('Double & Reversible') 149; Harmony A269; Silvertone 149; Standard 149 & Standard A269.

Note 13: Takes -3 & -4 recorded 22 January 1901 but both unissued.

Note 14: Takes -3 & -4 recorded 22 January 1901 with take -3 issued.

Note 15: Victor 1901 catalogue lists this as a 10-inch record but probably an error.

Note 16: Title also known as 'Sal a tu ventana'.

Note 17: Takes -1 & -2 recorded 23 July 1900 with take -1 issued.

Note 18: *Historia de la Música Cubana* 1986 p. 421 may have more information.

Note 19: Berliner (Canada)

Note 20: Unnumbered experimental take.

Note 21: Takes M-2 & M-3 not known if made.

Note 22: Possibly the Republican version by Alfredo Keil that replaced 'O Hino da Carta' but not adopted until 1910.

Note 23: *C. de L.* is the title of a zarzuela by Manuel Nieto.

Note 24: Takes M-2 through to M-9 not known if made.

Note 25: Listed as by Sig. E. Francisco.

Note 26: It is not known whether takes 2 through to -9 were made.

Note 27: It is not known whether takes M-2 through to M-9 were made.

Note 28: It is not known if takes -2 through -9 were used or when recorded.

Note 29: It is not known if takes -2 through -7 were cut.

Note 30: It is not known if takes -2 through -5 were cut.

Note 31: *The Encyclopedic Discography of Victor Recordings* (EDVR) Vol. 1 includes an entry for Pre-matrix B-783, with recording dates of 6 May 1902 and 31 March 1902. Aside from a note that PM B-783 is a re-numbering of 3328, PM B-783 is not found in Victor ledgers; nor is there any written evidence of de Gogorza recording on 31 March 1902.

Note 32: Moran questions this, noting that the catalogue shows 7-in. only however it is present in the Victor files.

Note 33: It is unknown if the Canadian issue was taken from take -1 or -3, the latter recorded 24 February 1902.

Note 34: Further unissued takes -3 & -4 recorded 24 March 1902.

Note 35: Further takes M-3 & M-4 recorded 24 March 1902.

Note 36: Further takes -3 & -4 recorded 24 March 1902; also takes -5 to -7 are not known if actually made; and take -8 on 31 March 1903.

Note 37: Further takes M-3 & M-4 recorded 24 March 1902; also takes M-5 to M-7 are not known if actually made; and take -8 on 31 March 1903.

Note 38 & 39: Of the respective matrices, further takes -3 and -4, and M-3 and M-4, were recorded 24 March 1902, and -5, and M-5, on 25 March 1902. There is some doubt about the existence and recording dates of discs from these sessions.

If there were issues, it is not known whether take 3 or 5, or take M-3 or M-5, was the issued take.

Note 40: It is unknown if Berliner (Canada) 5464 was taken from this or from take -1 previously recorded on 24 May 1901, although logic would suggest -1 as that was used for Victor 3397.

Notes 41 & 42: This composition is probably a 'peasant song' collected and arranged by Maria Trinidad Howard Middlemore neé Sturgis with English translations by William Pynson Blake and published under the title 'Echos d'Espagne', with Spanish, French & English words. Boston circa 1887

Notes 43 & 44: This composition is probably No. 4 collected and arranged by Maria Trinidad Howard Middlemore neé Sturgis with English translations by William Pynson Blake and published under the *Songs of the Pyrenees*, with Spanish, French & English words. Boston circa 1886

Notes 45 & 46: See note above

Note 47: Takes -5 to -7 are not known if actually made; and take -8 on 31 March 1903.

Note 48: Takes M-5 to M-7 are not known if actually made; and take -8 on 31 March 1903.

Note 49: There is some doubt about the existence and recording dates of discs from these sessions. If there were issues, it is not known whether take 3 or 4 was the issued take, or whether M-3 or M-4 was the issued take.

Note 50 & 51: There is some doubt about the existence and recording dates of discs from these sessions. If there were issues, it is not known whether take 3 or 4 was the issued take, or whether M-3 or M-4 was the issued take.

Note 52: There is some doubt about the existence and recording dates of discs from these sessions. If there were issues, it is not known whether take 5 was the issued take, or whether M-5 was the issued take.

Note 53: There are a bewildering number of compositions under this title, however the Victor 1903 catalogue attributes the song to J.B. Faure, which we will take as a 'near best' contender if not conclusive. Some of the other contenders or composers are Émile Pessard; Luigi Denza; Louisa Marie Phillips; A. Guérault; Léo Delibes and Francis Thomé. However, DAHR notes that "[a] hand-written note by Moran amends his book and ascribes the song to 'Devries'" This is one Hermann Devriès or Herman Devries (1858-1949), who today is remembered more as a Chicago music critic than as a composer. His version of the song was issued by the New York publishers M. Witmark & Sons in 1899 and should also be considered a fairly strong contender.

Note 54: as note 58

Note 55: DAHR: "This title was originally credited to Bemberg but Moran corrected his book and ascribed the song to Ambroise Thomas". However, we can find no song by Thomas with this title but there is another contender in the Belgian composer Paul Lebrun's composition 'À toi! Idylle' first published c. 1888

Note 56: It is unknown when takes M-1 & M-2 were made. On the basis of the numerical sequence it would seem logical that they were made the same day, unfortunately the Victor archives state they were recorded in 'Camden'. Whatever the date they were not successful and are marked 'Thrown out'.

Note 57: It is not known if this is an actual take.

Note 58: There is no authority for this date, but this is the most likely.

Note 59: The discographical information on Lambert Cylinders is taken from two articles by Allen Koenigsberg in his *Antique Phonograph Monthly* Vol. VI Nos. 8 & 9 New York, 1981. There may also be other Lambert cylinders simply designated 'baritone' or as yet undiscovered.

Note 60: Takes 4 to -9: it is not known if these are actual takes.

Note 61: Takes M-4 to M-9: it is not known if these are actual takes.

Note 62: Take -1 may have been a test recording made on 6 January, 1903.

Note 63: Take -2 may have been a test recording. It is not known if issued.

Note 64: Takes M-1 & M-2 are not found in Victor ledgers. They may have been test recordings made on 6 January, 1903.

Note 65: The G&T issue was derived from take M-3.

Note 66: Announced [by S.H. Dudley?].

Note 67: Takes M-1 & M-2 are not found in Victor ledgers. They may have been test recordings made on 6 January 1903.

Note 68: Announced by S.H. Dudley.

Note 69: Takes M-1 & M-2 are not found in Victor ledgers. They may have been test recordings made on 6 January 1903.

Note 70: It is not known if takes -2 to -4 were cut

Note 71: Takes M-3 & M-4 are marked in the ledgers as 'tests'.

Note 72: It is not known whether takes -5 to -7 were actually made.

Note 73: It is not known whether takes M-5 to M-7 were actually made.

Note 74: Renumbered from [Pre-matrix A-]2385.

Note 75: Renumbered from [Pre-matrix B-]2385.

Note 76: Renumbered from [Pre-matrix A-]2386.

Note 77: Renumbered from [Pre-matrix B-]2386.

Note 78: There is no authority for the date of 26 January 1904. January 1904 has been confirmed. In view of the likely succession of matrix numbers, it has been included here.

Note 79: *EDVR Vol. 2* lists take date as 27 Jan. 1905. *EDVR* also notes that take 1 matrix is erroneously labelled as C-2106-1.

Note 80: The use of the same serial number for parts 1 and 2 of a selection was later discontinued.

Note 81: 4326 was issued as by de Gogorza; 4937 as by M. Francisco and as by Carlos Francisco.

Note 82: *EDVR Vol. 2* cites take 1 as by Sig. Francisco and another set of takes, 1 & 2, as by de Gogorza.

Note 83: 64040 issued on Red Seal as by de Gogorza; issued on Black Label as by Francisco.

Note 84: The issue from take 3 credits the performance to Francisco.

Note 85: *EDVR Vol. 2*: Take 2 – matrix and take numbers appear on inner rim; long orchestral chord after voices at end of record. Take 3 – no matrix no. but handwritten take no. appears; voices and orchestra end together. Take 4 – no matrix no, no take no.; final orchestral chord heard briefly after voices.

Note 86: 4800 from take 1 reserved for Canada. There is some doubt as to whether 16065 and 62604 were ever pressed.

Note 87: Take 6 sung a semitone higher than take 1.

EMILIO DE GOGORZA REISSUES

(These lists are not intended to be comprehensive)

LP

Rubini GV 560: Emilio de Gogorza, Vol. 1: 573, 595, 610, 614, 725, 734, 742, 746 (take?), 781, 785, 873, 904, 910, 913, 930

Rubini GV 570: Emilio de Gogorza, Vol. 2: 664 (take?), 699, 704, 707 (take?), 721 (take?), 745, 751, 761 or 809, 776, 788, 815, 836, 840, 857, 867

Rubini CC2: The Harold Burros Collection: 932

Cantilena 6203: Emilio de Gogorza, Vol. 1: 656, 664 (take?), 672 (take?), 699, 716 (take?), 719, 722, 731 (take?), 739, 740, 741, 751, 770, 791, 797

Cantilena 6222: Emilio de Gogorza, Vol. 2: 621 (take?), 673 (take?), 695, 711, 725, 734, 741 (take?), 764, 780, 782, 810, 844, 856, 857, 873, 905

Cantilena 6236: Emilio de Gogorza, Vol. 3: 909 to 914, 919, 920, 922 to 932

Cantilena 6242: Period Singers in Period Pieces: 673 (take?), 879

Olympus ORL315: Enrico Caruso, Vol. 15: 835

Belcantodisc EB 80 (EP): Emilio de Gogorza: 687, 688 (take 1), 735 (take 1), 781

OASI-661: Rosalia Chalia: 433, 435

RLS 724: The Record of Singing, Vol. 1: 790 (a), 822, 843

CD

Marston 52068-2: Emilio de Gogorza: 66, 490, 497, 598, 599, 610, 704, 716 (take 2), 719, 724, 725, 731 (take 2), 735 (take 1), 740, 741 (take 4), 746 (take 1), 749, 752, 760, 762, 765 (take 1), 767, 768, 770, 774, 780, 781, 782, 783, 791 ((a) only), 795, 797, 807, 811, 827, 844, 849, 857, 898, 905, 909, 911, 913, 919, 927, 928, 932

Pearl GEMM 9089: Emilio de Gogorza: 687, 688, 695, 704, 713, 716 (take ?), 722, 724 (part), 735, 746, 757, 767, 782, 790, 791, 807, 827, 844, 856, 883, 909, (plus *Schwangesang*: Abschied which has been given an incorrect catalogue number)

Hamburger Archiv für Gesangskunst: Emilio de Gogorza: 810, 835, 857, 873, 905, 909, 910, 911, 913, 914, 919, 920, 922, 923, 924, 925, 926, 927, 929, 930, 931, 932

Hamburger Archiv für Gesangskunst: Emilio de Gogorza: 610, 621?, 687, 688, 694, 695, 704, 713, 716 (take?), 722, 725, 735, 741, (take?), 746, 757, 780, 781?, 782, 791, 822, 844

Nimbus NI 7922/3: Emilio de Gogorza: 573, 694, 696, 713, 719, 735, 739, 740, 741, 749, 751, 752, 757, 762, 764, 770, 780, 786, 791, 797, 801, 805, 807, 811, 815, 822, 841, 865, 873, 905, 932

Romophone 8100-2: Emma Eames: 694, 695, 696, 711, 712, 749, 750, 751, 782

Romophone 8.110752: Emma Eames, Complete Victor Recordings 1905-1911: 689, 694, 695, 749, 750, 781, 782,

Romophone 8.1026-2: Marcella Sembrich, Victor Recordings 1904-1908: 719

EMI 5099 2 28956 2 2: The Very Best of the Record of Singing 1-4: 822

Marston 51007-2: Rosalia Chalia: 433, 438

The Record Collector TRC45: 731

Pearl EVC1V: The Caruso Edition, Vol. 4: 835

Naxos 8.110752: Enrico Caruso, Vol 11: 835

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Emilio de Gogorza: An Appreciation

by Nicholas E. Limansky

The Voice

The baritone Emilio de Gogorza must be an anomaly in the annals of recorded operatic history. The man made over 1000 records between 1899/1900 and 1928, of operatic, light classical, as well as popular songs (including parlour songs) of the era. Yet, despite this, today his name remains unknown to many.

Ironically, despite his huge legacy, his was not the most beautiful of voices – on recordings it is often dry and occasionally stiff in utterance. His florid work was occasionally unclear or throatily produced, and his voice was too hard-pressed to produce a good trill. His range and vocal power were also not that impressive. He could call on a top G in the right circumstances, but he was often stretched by the F just below. (And yet, in 1928, he could sweetly suspend the top F# in a finely-mixed falsetto in Debussy's 'Voici que le printemps', one of de Gogorza's favourite recordings – available on Nimbus and Marston CD). I have really grown to enjoy de Gogorza's recordings despite his occasional failings. But, I find I admire de Gogorza more for the mind behind the singing than the singing itself.

So why did he make and sell so many records? The answer is complicated. In addition to his linguistic skills, vast repertoire and ability to be in the recording studio far more than his colleagues who had to sing performances on stage, de Gogorza was a clever man. He was asked by Calvin Child to act as 'Impresario' for Victor records because of de Gogorza's ability to persuade some of the most famous artists to make recordings and this certainly did not hurt his cause to make his own records. He convinced some of the greatest singers to record for Victor – including Enrico Caruso, Emma Calvé, Nellie Melba, Marcella Sembrich, Marcel Journet as well as the great bass Pol Plançon, whom de Gogorza idolized.

It is what he does with his voice and the mind behind it that engages the listener. He had an innate linguistic ability and an inherent fluidity of style that enabled him to get into the meat of a song immediately. He also had the uncanny ability to 'sell' a recording no matter what music is being sung. That is why so many of his parlour songs are just as fascinating as his operatic recordings.

His voice recorded very well and his slight flicker of vibrato was useful in underlining musical climaxes. I found that, different from many singers, I preferred his recordings with orchestra rather than with piano – the orchestra adding colours to the sound fabric needed to counteract the inherent dryness of his timbre. For a singer who (supposedly) never sang on the operatic stage, I was

impressed with how many of de Gogorza's operatic records quickly became my favourites of early renditions. His commitment to whatever music he was singing was absolute and that intangible carried through the record grooves to the listener.

Emilio de Gogorza on LP, CD and the Internet

De Gogorza made cylinders and 78 rpm. records from circa 1900 to 1928 under various names: Edward Franklin, M. Fernand, Herbert Goddard, Carlos Francisco as well as his own. Despite his huge legacy, his work was not available on many LP discs – probably the most famous were the two volumes on Cantilena Records (Rococo - 6022, 6203) and Rubini's 2 LP's (GV 560, 570).

For those readers who are internet-savvy, there are two reference sites that you should be aware of: Discography of American Historical Recordings (DAHR) (<https://adp.library.ucsb.edu/>) This site is housed by the UC Santa Barbara library. In relation to de Gogorza, the DAHR discography has 819 de Gogorza listings. What is important is that of that number, there are 219 selections that have online audio, which are easily listenable, but not downloadable.

The Internet archive (archive.org) has a huge amount of books, pictures, magazines etc. within its domain. In the section: 'Music Arts and Culture' there is a section – '78 rpms and Cylinder recordings' with no fewer than 289,154 selections (always growing). That number includes popular 78s as well. You can do a search for a singer by name. Under de Gogorza there are a couple of hundred 78s available (some duplications) but all can be individually downloaded free of charge. Although not of Marston quality, for the most part the sound is quite good and the documentation is quite fine. For instance under 'Clang of the Forge' it is noted:

Performer: Emilio de Gogorza Baritone with orchestra; In English.

Writer: Vaughan; Rodney

Digitized at 78 revolutions per minute. Four styli were used to transfer this record. They are 3.8mil truncated conical, 2.3mil truncated conical, 2.8mil truncated conical, 3.3mil truncated conical....

Matrix number: 64037

Catalog number: 64037

I have heard only a fraction of what de Gogorza released but even so, it was hard to pick only a few recordings for discussion – so many were of interest. Because many of today's younger, collectors of historical singers limit themselves to CD recordings rather than the original, hard to manage (and find) 78 rpm recordings, I have chosen selections from the 3 CD sets recently available:

Pearl - GEMM 9089 (1 CD)

Nimbus Prima Voce - 7922/23 (2 CD set)

Marston - 52068 (2 CD set)

Using Marston as a reference (his originals date between 1900 and 1928) there are a total of 81 selections between those 3 CDs:

50 on Marston

12 (with 12 duplicates) on Pearl

19 (with 16 duplicates) on Nimbus

I have not correlated the contents of DAHR or the Internet Archive for other selections that could be added to the original 81.

A quick note on Nimbus. Though many deplore their ambisonic method, with a singer like de Gogorza, whose voice was very dry, the aural space provided by Nimbus between the listener and singer often adds warmth and makes his voice more appealing.

Selected Recordings - Alphabetical by Composer

Diaz - De l'art splendeur immortelle (*Benvenuto Cellini*) – Victor

Unpublished, C6765-1 (Nimbus)

Recorded on 2 February 1909, when de Gogorza was 36, (the same day as the wonderful *Hérodiade* and *Tannhäuser* arias) this was a good day for him – even though it was decided to reject this recording. From his first utterance in the *recitative* he grabs the listener's attention. de Gogorza treats Diaz's flowing vocal line with obvious affection and (as in most of his recordings) through his artistry manages to create a sound world all its own. All phrases are linked through a remarkably smooth *legato* line. The only drawback is that at times de Gogorza drives his upper register – making it inflexible. The voice is amazingly present on the Nimbus transfer from top to bottom. I am not sure why it remained unpublished on Victor. I suspect that the ending, with its repeated attacks on high F, was not to his liking.

Elgar - Pipes of Pan – Victor 74438

Composed by Elgar in 1899, and recorded on 15 April 1915, this piece finds de Gogorza displaying good, firm top Es, a solid bottom register and an energetic delivery for a most unusual, exotic song. One notices with multi-strophe songs such as this that de Gogorza narrates the story by using varying inflections, consonant accentuations, and clever use of dynamic effects. That includes not only accenting varying syllables, but even consonants. That makes the song ever fresh even after many hearings. On this record, his lower register is especially full and firm, and the top – up to E – is virile and full of intensity. Occasionally in his English songs there is a hint of 'preciousness' in his pronunciation of words. Here it appears only briefly. The ending is wonderful. (A 2014, YouTube recording of this song by Christopher Maltman, emphasizes the superiority of de Gogorza's direct approach to Elgar's forthright music. Maltman, an excellent artist, mistakenly pulls and pushes the music like sweet taffy and completely disfigures the structure.)

Faure - Alleluia d'amour – Victor 64037

Recorded on 15 May 1909, this strophic song emphasizes de Gogorza's rather odd, idiomatically French throat-gargle when singing triplets or grace notes. (Interestingly, in the first phrase he interpolates a graceful triplet.) Other than that, his *legato* is superb and never static – everything has movement. One notices, however, his tendency to drive the C# and D in the final phrase of each strophe. In such instances (as in many others throughout his recordings) you can hear the oscillation of his vibrato fluctuate due to tension. (One also hears this in many of Marcella Sembrich's recordings.)

Handel - Where'er You Walk (*Semele*) – Victor 73086

Recorded on 3 July 1907, Jupiter's Act II aria from Handel's famous oratorio is one of the great Handel compositions for male singers and was a favourite aria of

singers during de Gogorza's era. Originally, the aria was written for the talents of the tenor John Beard, who was one of the main singers chosen by Handel to première many of his operas and oratorios. It premièred at Covent Garden in London in February of 1774, and aside from this aria another, 'Oh, Sleep, why dost thou leave me' was often recorded by early artists. Two other arias from this oratorio were made famous by singers from the 1960s – 'Iris, Hence Away' by Marilyn Horne, and 'Myself, I shall adore' by Beverly Sills.

'Where'er you walk' was the first aria I ever learned to sing, so despite its deceptive simplicity, I am intimately aware of its many pitfalls. Handel incorporated a number of jumps within the phrase structure that make singing the aria with a smooth *legato* and clean (non percussive) vocal attack very difficult. These leaps include all intervals between 3rd's, and major 7th's.

Although it was originally written in Bb Major, de Gogorza sings the aria in a lowered transposition to G (suitable for baritone). For the recording, he uses a minor cut when returning to the main theme. His performance is wonderful, marked by clean, unfettered enunciation; sweet attacks on phrases and superb *legato*. Free of ornaments, his recording shows the beauty of Handel's composition. de Gogorza's handling of the middle section is ideal, sung in a sweet *mezza-voce* with a gradual crescendo into a very successful return of the main theme. I enjoyed this immensely.

Massenet - Vision fugitive (*Hérodiade*) – Victor 88153

This was recorded 2 February 1909.

One important thing becomes apparent with this aria when compared to others in Italian or German. de Gogorza recognizes the subtle difference in the singing of *legato* in French, German, or Italian where the consequence of consonants are quite different. This is evident by his singing of the first line of the aria proper 'Vision fugitive et toujours poursuivie. Ange mystérieux qui prend toute ma vie' – and the smooth phrasing continues throughout. The lack of a saxophone (originally desired by Massenet) is not missed in this recording, which also demonstrates a clever trick used by de Gogorza: when ascending to a difficult high note, he will often approach the note as a mezzo-forte as he monitors his success on the note and then increases the vocal dynamic to a healthy forte once he is sure of his secure footing. You can especially hear this in the phrase 'Ah! sans remords et sans plainte Je donnerais mon âme', where the line rises from a Bb to a sustained Gb to be sung fortissimo. Once he has the note secure, he increases the pressure and lets loose. This happens a number of times during this difficult aria. The end result is one of gentility rather than caution. This is one of his greatest recordings.

Massenet - Promesse de mon avenir (*Le Roi de Lahore*) – Victor 88172

This was recorded on 7 April 1909. Although not widely known today, Scindia's aria from Act IV of yearning for the soprano Sita was an aria often recorded by baritones in the early days of the phonograph. It is one of the great Massenet arias for baritone. de Gogorza is very imaginative in his use of *rallentandi* and subtle dynamics. And indeed he is less forceful than many other singers of the aria. All of which go to make this a very interesting, alluring recording. One of the reasons for de Gogorza's success with this aria is that he closely follows Massenet's dynamic markings. He is very expressive in this aria and his use of dynamics is especially beautiful. His return to the main theme is especially

telling. His rise to the top Gb in the phrase near the finish 'Viens charmer mon coeur amoureux!' with its repeated high Gb's is remarkable for its ease and smooth execution. The finish, again encompassing the top Gb, is especially intense and beautifully handled.

Mozart - Deh, vieni alla finestra (*Don Giovanni*) – Victor 88447

This is a lovely recording from September of 1913 - with a subtle use of *piano* and verbal accentuation all of which propel the song's seductive intent forward. Not even two minutes long, this is one of de Gogorza's most lovely recordings: smooth *legato* and sweetly-placed high notes all underline the baritone's personal magnetism and the alluring aspects of the piece.

Mozart - Bei Männern (*Die Zauberflöte*) (in Italian) – Victor 89003

This was recorded on 9 March 1906 with Emma Eames. Her cool, rather stilted (occasionally punched) phrasing is an unfortunate contrast to de Gogorza's obvious genteel approach to Mozart's music. It is obvious how differently they approach the music. The phrase 'Mann und Weib und Weib und Mann' (but sung in Italian) shows the subtle differences. Eames approaches the notes as pseudo staccato while de Gogorza links them together in a sweetly gentle manner. By the second repeat of the phrase, Eames has caught on and adjusts her phrasing to match de Gogorza. In this and all his various operatic duets, de Gogorza shows that he is a considerate duet partner.

Rodney - The Clang of the Forge – Victor 64037

The song is full of clang effects and heroic, aggressively masculine singing from de Gogorza. Today's listeners might find the song with its 'Ding, Dong' a silly piece of froth. No matter, it is very entertaining. That was de Gogorza's gift – to take a silly song like this and make it into something wonderful. There is a definite masculine swagger to this recording, which has to do with his intense, aggressive singing. The final high F is ecstatic and perfect. It is one of my favourites. (Another recording made close to de Gogorza's at this time by J. W. Myers is like comparing chalk and cheese. A second, by Arthur Middleton, on Victor 82248, is closer to de Gogorza's high quality.)

Rossini - Largo al factotum (*Il Barbiere di Siviglia*) – Victor 88181

Recorded on 8 March 1909, this shows what a smart singer de Gogorza was – less virtuosic than many other singers, he yet manages to make his recording one of the best by his use of clean, rapid enunciation and clever, artistic effects. He eschews most of the higher interpolations taken by other, more bravura baritones. The humour that appears – and there is much – is supplied primarily by his use of sparkling, distinct enunciation and aggressive forward movement. This is especially true of his calling 'Figaro!' His use of a *piano* effect at 'della città' is novel and when he interpolates a penultimate high G at the end it carries more impact than many other versions. de Gogorza's operatic recordings are remarkably satisfying – there is always a 'face' to his singing – something often missing from many of his more famous contemporaries. It is that 'face' that draws one back to his recordings time and again.

Thomas - Doute de la lumière (*Hamlet*) (Duet w. Marcella Sembrich) –

Victor 89010

Recorded in October of 1907, this is a rightly famous recording. At the time it was recorded, *Hamlet* was very popular with the major opera houses. Sembrich and

de Gogorza often toured together and their rapport in the recording studio is obvious. Sembrich's cool, silvery voice is a fascinating contrast to de Gogorza's more darkly-burnished tone. Her warbles over his fine, *legato* phrases shows her mastery of florid phrasing and it is obvious that both are listening to each other carefully. It's a wonderful duet, worthy of many re-hearings.

Traditional - John Peel – Victor 11914

"A famous Cumberland hunting song written around 1824 by John Woodcock Graves (1795–1886) in celebration of his friend John Peel (1776–1854), an English fox hunter from the Lake District. The melody is said to be a contrafactum of a popular border rant, 'Bonnie Annie'" (Wikipedia).

De Gogorza displays excellent enunciation, much intensity, a good militaristic feel and each strophe is approached differently with much imagination. Immediately apparent in this song is his conscious knowledge that each song has its own particular rhythmical structure and flow – and his ability to build upon this at will.

Traditional - Tambourin – (unpublished) – 3 February 1925, B-31800

"The tambourin is a Provençal dance accompanied by lively duple meter music." (Wikipedia) What I found interesting about this recording was the fact that de Gogorza imparts just as much artistic nuance to this simple song as he does for more complicated operatic arias. He immediately establishes a different feel for this French song from what he does for his English, Spanish and Italian songs. What this proves is that this was just his manner of singing. He approached each piece he was recording as an individual entity and with the same seriousness of purpose whether it was operatic or a Victorian parlour song. It was surely unpublished because of the date of the recording: it was recorded in 1925 right on the cusp of changing from acoustic to electrical recording. Victor would surely not have wanted to issue for the first time a recording made by the old-fashioned process.

Verdi - Pari siamo (Rigoletto) – Victor 74110

Recorded 26 May 1908, de Gogorza draws the listener into his performance through his imaginative and colourful delivery of Rigoletto's mighty Act I monologue. Myriad colours abound in his performance – not the least in such phrases as 'Quel vecchio maledivami'. He has an unusual ability to approach phrases both with gentleness and intense, aggressive singing. It is one of my favourites of his recordings, probably because it displays so many phrase types – *recitative*, *parlando* and *legato*, yet de Gogorza links them all together to form a cohesive whole. The enunciation is, of course, superb.

Verdi - Eri tu (Un Ballo in Maschera) – Victor 88324

This excellent performance was recorded 20 September 1911. There are countless gentle nuances in de Gogorza's singing here, and yet he brings surprising force to many of his vocal utterances. Obviously he was in good voice and this aria really shows his excellent sense of *legato* – to the point that his clear consonants do not interrupt its flow. During the *cantabile* section there is a beautiful decrescendo on the top F in the phrase: 'Sul mio seno brillava d'amor'. There is a definite sense of character in de Gogorza's singing and this is a very satisfying performance – one of the best from that era. Despite his lack of stage experience in the role, he has obviously studied the score impeccably. This record is one of the best of the early recordings. There is a beautiful ending – he admirably

connects the C to F on 'd'amor!' without sliding. The aria sits quite high in the voice with no fewer than 6 top Fs as well as a very exposed high G. Yet de Gogorza handles the aria like a master.

Wagner - Da scheinst du ... O du, mein holder Abendstern

(Tannhäuser) – Victor 88154

Recorded on 2 February 1909, this is a clean, clear recording sung with uncommon suavity. De Gogorza's *legato* is not only smooth but also sweetly supported by artistic effects. One thing I noticed was his impressive breath control – everything is produced within a smooth linear line. Although Wagner's vocal line invites such treatment, many more popular baritones ignore the merits of such an interpretation.

Weckerlin - Bergère légère – Victor 1108-B

Recorded on 4 February 1925, this is a rather late recording in the baritone's legacy. It is a delightful song that displays de Gogorza's delicate handling of rising phrases and idiomatic French. It is strophic and he makes each verse of great interest. It also shows his mastery of rising over the high E not only forte but also as a sweet piano. Indeed it is his handling of the French consonants and his unique linking from one to another that are a master lesson for any student.

(Editor's note: The September issue of The Record Collector will contain an index for the discography. Meanwhile, however, the index can be downloaded free of charge as a PDF from the "articles/information" page of our website www.therecordcollector.org.)

READER'S LETTER

LUCY ARBELL

With reference to Paul Lewis's discography of Lucy Arbell in volume 63, no 1, Nils-Göran Olve and I have recently found and managed to download and listen to all four of the Lucy Arbell 1927 Columbia recordings.

Our friend Christian Zwarg wrote that as far as he knew "no test pressings survive today". Since then all of them have turned up on the Gallica website – e.g. Massenet's 'Chanson désespérée' can be found on <https://gallica.bnf.fr/ark:/12148/bpt6k1081547t.media>. The other three are easily found on the same page.

Miss Arbell is rather wild especially on the 'Expressions lyriques avec declamation rythmée', <https://gallica.bnf.fr/ark:/12148/bpt6k10815487>, in which she mixes speech and song. But the voice is still impressive even if her opera days, if not her acting, must have been over.

I listened with some pleasure to her 'Air de Scozzone' from *Ascanio*. It is no worse than Mme Héglon with the composer...

It all shows how much pleasure and inspiration we draw from *The Record Collector*.

Stefan Johansson, Stockholm

OBITUARY

ALAN BILGORA (9 September 1929 – 13 May 2021)



It is my sad duty to report the passing of Alan Bilgora, one of the best known and respected collectors. Alan was renowned internationally as a writer and an expert on the tenor voice.

He was born in Newington Green in North London. It was soon obvious that he had talent as a singer as, at the age of six, he started singing in the Dalston Synagogue Choir under the direction of the famous Cantor Jacob Kusevitsky. Following National Service in the Royal Air Force, he joined the Toynbee Opera Group, where he took leading roles in works by Verdi, Smetana and Mozart. He also specialised in Gilbert and Sullivan roles as a member of the 'Old Stepnians' Operatic Society. During this period he studied voice with Robert McGovern, who had been a pupil of Giulio Crimi.

For almost four decades he was a member of the famous London Jewish Male Choir, acting as chorister, Secretary, Vice Chairman and Chairman. The Choir regularly highlighted the special talents of its members and often featured Alan's high-lying tenor voice in solos. With the Choir he toured many U.K. auditoria and abroad to Israel, the U.S., Germany and Ireland. He participated in concerts for the BBC and appeared on television. His voice can also be heard in the Choir and as a soloist on LPs featuring the Choir.

Alan's greatest passion was collecting recordings of the tenor voice, both of the past and present. Over more than 70 years of collecting he gradually put together one of the most comprehensive collections of 78 rpm recordings of singers of the past. His collecting covered not only the *grandi nomi* but also less celebrated artists. While his peers rejected those singers whose names were unfamiliar, Alan would make a point of collecting them. He derived particular pleasure in discovering talented singers who were not known to others and would share these finds with friends during regular record sessions at his home. His great enthusiasm remained undiminished almost to the end. Even in late 2020, he delighted in finding the only Fonotipia recording of the little-known tenor Giuseppe Reschiglian.

Alan was a founder member of the Recorded Vocal Art Society since its inception in 1953, and became its Deputy Chairman. Members would look forward to his annual talk, which was always an opportunity to hear new voices. With his special expertise and a singer's understanding of vocal technique, he could convey the special merits of the recordings and of the singers whom he had selected to play.

Alan was also invited on to the board of the Historic Singers Trust, of which he became Vice Chairman, often contributing notes to its release of Historic Masters pressings.

His contributions to *The Record Collector* were many: comparative notes on a singer's recordings, biographies, general articles and record and book reviews. One needs only to search for his name in the Index to appreciate the sheer quantity and scope of his writings. He was my obvious 'go to' tenor expert and any request to write was always graciously accepted. He was an editor's dream, always responding with copy within a few days.

For his friends, Alan's most endearing quality was his great humanity, which he selflessly extended to everyone around him. He would always be the first to help others, whether it was to offer to drive a guest to the train station or collect a visitor from their hotel. For many years he conveyed three or four friends to RVAS meetings and concerts and would diligently drive them home again after the meeting. He unstintingly gave of himself to anyone who needed his help, often at great personal inconvenience. That humanity was even manifest in his collecting. He once declared that he found something to admire in almost every record, "I make a point of looking for that one special note, that memorable phrase in every disc."

Alan contributed so much to our collecting hobby and helped shape its evolution and direction. I am sure that his many friends will join me in expressing sincere condolences to his wife Shirley and his three daughters Ema, Kathryn and Judy. He will be much missed and the collecting world will be the poorer for his passing.

LL

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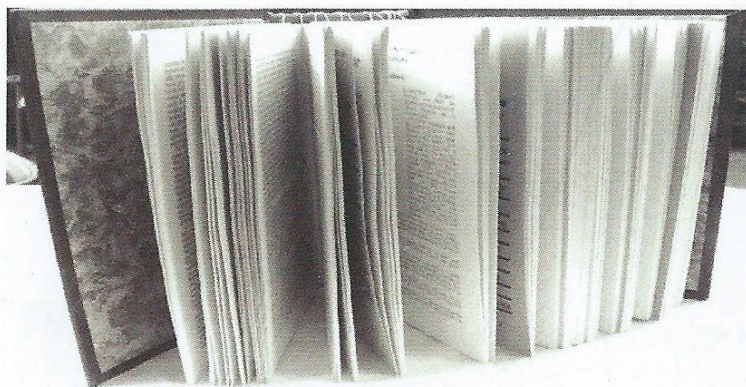
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